

# *The* School Musician

20¢ A COPY  
\$1.50 A YEAR

MUSIC LIBRARY

OHIO STATE  
UNIVERSITY  
NOV 20 1946  
LIBRARY

See Page 4



November, 1946

## *The Instrumental Magazine*



## Sometimes you can break a good rule!

**It's usually a wise rule** not to plan a chicken dinner before the eggs are hatched.

*But not always!*

If the "chicken dinner" represents your future, and the "eggs" are financial nest eggs—go ahead and plan!

**Especially if** your nest eggs are U. S. Bonds—all the War Bonds you have bought—all the Savings Bonds you are buying. For your government *guarantees* that these will hatch out in just 10 years.

Millions of Americans have found them the safest,

surest way to save money . . . and they've proved that buying Bonds on the Payroll Savings Plan is the easiest way to pile up dollars that anyone ever thought of.

**So keep on buying** Savings Bonds. Buy them at banks, post offices, or on the Payroll Plan. You'll be building real financial security for yourself, your family, and your business.

Best of all, you *can* count your chickens before they're hatched . . . plan exactly the kind of future you want, and get it!

**SAVE THE EASY WAY... BUY YOUR BONDS THROUGH PAYROLL SAVINGS**

Contributed by this magazine in co-operation  
with the Magazine Publishers of America as a public service.



# Is Baton Twirling An Accomplishment?

*The City of St. Paul Recognizes the Skill  
with a \$1,000 Purse for its Best Exponent  
Here is the Story:*

*St. Paul, Minnesota*—The Saint Paul Winter Carnival, which will be held on February 2-3, 1947, has announced that it will offer one of the nation's richest prize bags to star twirlers throughout the country. A cool \$1,000 in cash awards is available in the majorette competition to be held in connection with the wintry festivities, including a \$200 top prize in the senior class and \$100 for the best twirler in the junior division.

The Saint Paul Carnival, which had its inception back in the '80's, is now among the front rank of municipal festivals, and will feature pageants, colorful parades, a magnificent ice palace, ski and toboggan slides, and numerous bands and drum corps. The event for 1947 is expected to top all previous shows in variety and magnitude.

The Fourth Annual National Majorette Contest, which will be held during the carnival, is billed as an all-time high among baton twirling spectacles and will be spotlighted on the carnival program. The committee of St. Paulites sponsoring the contest predicts that the glittering array of awards will do much to stimulate interest in the twirling art. The adjudicators of the event will use a new type of scoring, recently developed by Maynard Veller of Oil City, Pa., National Commissioner of the All-American Drum Majors Association.

For further information on the contest write to Mr. Leonard C. Seamer, General Chairman, Room 286, Court House, St. Paul 2, Minn.



At the St. Paul Winter Carnival last year the five majorettes shown above placed 1st to 5th respectively in the Third Annual Majorette Contest. The contest in February, 1947, will be held on an even larger scale, with unprecedented cash prizes going to the winners. From left to right the 1946 winners are: Patricia Ann Ryan of Chicago, Illinois; Patricia Bregger of St. Paul; Jeanne Tester of St. Paul; Tommye Morris of Gulfport, Mississippi; and Anne F. Cassell of Millville, New Jersey.



Eleven members of the Ellensburg, Wn., high school band find no difficulty in switching from military music to the kind that is danceable. The swing band was organized a year ago by Director Edwin Yrrkola and has since carved a niche for itself in both school and community life. They play for benefits, dances, and pep assemblies, and are rounding out into a top-notch dance organization. Just ask their classmates!

The School Dance Band has come a long way since The School Musician first began promotion of the idea in the face of horrified opposition. Today the "recreational band" is an integral part of every progressive school music program. We'd like to print the picture story of your school Dance Band.

## On the Cover

While we'd be the last to claim sabotage, still there's something mighty peculiar about the coincidence between this month's SCHOOL MUSICIAN cover and the Saturday Evening Post cover of October 19th. The Post artist, Steven Dohanos, portrayed a high school band under full power, ignoring their music sheets to eye the football game which was reflected in the bell of the tuba.

Quite by accident, and at considerably less trouble and expense, Ray Shaw of the Miami, Fla., Senior High School, captured the same effect as he posed with his horn at the bidding of Bandmaster Al Wright. His admiring classmates are mirrored in the bell, forcing us to admit grudgingly that the Post's cover idea was pretty realistic, even though they did scoop us by a month, the big copycats.



**THE THOMPSON**  
*Flutophone*  
MADE IN U.S.A.

**A MUSICAL INSTRUMENT  
for CLASS ROOM or HOME**

- FULL CHROMATIC SCALE
- PITCHED IN "C"—A-440
- TUNABLE BY MOUTHPIECE
- VISUAL FINGER GUIDES
- ALL PLASTIC—SANITARY
- INDIVIDUALLY BOXED

Retail Price  
**\$1.00**  
Fed. Tax  
Included  
Complete with  
Instructions

PATENT  
NUMBERS  
D138322  
D138333  
D143770  
OTHER  
PATENTS  
PENDING

By actual  
schoolroom  
tests the  
FLUTO-  
PHONE has  
been acknowl-  
edged as the  
finest instrument  
of its kind. The  
tone, volume,  
chromatic accu-  
racy and ease of  
blowing rate it as  
"tops." Try the  
FLUTOPHONE and  
be convinced.

Sold At  
Leading Music Stores  
Everywhere

**MANUFACTURED BY**  
**TROPHY PRODUCTS CO.**  
212 PROSPECT AVE., CLEVELAND 15, OHIO

# Presenting—



## Paul E. Carson, Wilmerding, Pennsylvania

Just a year ago, with his discharge button still gleaming after only two weeks' wear, Paul E. Carson took up his duties as supervisor of music at the Westinghouse Memorial High School at Wilmerding, Pennsylvania.

In the one year he has been at Wilmerding, Mr. Carson has repeatedly proven his ability as an experienced and thorough educator as well as a talented musician.

Paul Carson, though comparatively new at Wilmerding, is not by any means a newcomer to the music education field. After his graduation from the Central Missouri State Teachers College in 1934, he was appointed director of music in the Middletown, Mo., high school. After two years Mr. Carson went to Brownsville, Pa., where he directed a 90-piece marching band and a 40-piece orchestra, both organizations being consistent contest winners. In 1942 he assumed the added duties of band director at the California (Pa.) State Teachers College. In 1940 he was chosen first president of the newly organized Fayette County School Music Association.

Mr. Carson's musical education has been supplemented by two summers at Northwestern University and five summers at Carnegie Tech, his Master's degree coming from the latter institution in 1943.

Mr. Carson served 22 months overseas in the European theater with the 28th Division band, acting as director of the band for a time. During the Battle of the Bulge in December, 1944, he was converted to a rifleman along with other bandsmen. He was one of the 17 members of the 60-man musical unit who escaped unscathed from that bitter campaign. The rest of his fellow musicians in the 28th Division Band were killed, captured or wounded.

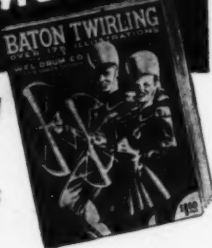
It is easy to understand why Paul Carson has re-entered educational work with enthusiasm and a reinforced belief in American educational aims. His students in Wilmerding will profit as much as he from his broad background and progressive viewpoint.

*"They Are Making  
America Musical"*



## Spectacular Secrets of BATON TWIRLING REVEALED!

Over 175 Vivid  
Diagrams of  
Twirling Tricks  
and Stunts



● BATON TWIRLING is published for those who want to create sensational crowd-pleasing stunts and appeals—twirlers who want to stand out in their field, earn the spotlight, win applause.

BATON TWIRLING is the work of three famous authorities—Major Wm. Boothe, Ray Gaedke and Fred W. Miller. It contains over 175 easy to follow diagrammatic illustrations which carry you, step by step, through every stage of a "bag of tricks" that ranges from simple movements to the most advanced stunts.

First BATON TWIRLING gives you that all-important mastery of baton twirling fundamentals. Then it gives you a dazzling repertoire of tricks and stunts from which you can work out 1001 interesting and distinctive variations—all for a single dollar bill!

Ask your dealer for  
BATON TWIRLING.  
If he can't supply  
you, order direct.

only  
\$1



**WFL DRUM CO.**

1728 NORTH DAMEN AVE., CHICAGO 47, ILL.

### Back Issues

Most all back issues of *THE SCHOOL MUSICIAN* are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding  
Issues ..... 20c per copy

Issues more than three  
months old, and not  
more than nine ..... 40c per copy

All Issues more than 10  
months in arrears ..... 60c per copy

Cash must accompany order.  
Include postage.

# The School Musician

230 NORTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS

NOVEMBER, 1946

Volume 18, No. 3

## C O N T E N T S

St. Paul's \$1,000 Majorette Contest .....	3
They Are Making America Musical .....	4
Paul Carson, Wilmerding, Pa.	
Street Beats—Strictly Rudimental .....	6
By R. Ariel Cross, Tama, Iowa	
We Were "Ambassadors of Music" .....	8
By Stanley Siebenthal, Carlsbad, N. M.	
Compose Your Own School March .....	11
By C. Wallace Gould, Springfield, S. D.	
How to "Baby" Those Delicate Doubles .....	13
By Leo Ruckle, Warsaw, Ind.	
The School Band Concert Was Good, But— .....	14
By George Cavender, Ann Arbor, Mich.	
The School Music News .....	19

### Departmentals

#### "Your Liberal Education in Music"

Violin Mastery: by Nathan Aaron .....	12
We Knew Him When: Willis E. Smith .....	26
The Clarinetists Column: by Allan H. Bone .....	28
Your Flute Questions: by Rex Elton Fair .....	30
Drums: by Dr. John Paul Jones .....	32
Strings: by Elizabeth Green .....	34
The French Horn: by Phil Cox .....	36
The Twirlers Club: by Don Powell .....	38
The Double Reed Classroom: by Jack Spratt .....	40
Trade Winds .....	42

### Things to Come

On its way to you is a story of universal appeal—the story of the circus and the great musicians who followed the sawdust trail. Rich with the reminiscences of a great old time trouper, C. L. Brown, this article will give a glow to anyone who has ever thrilled to the strains of a circus band. Watch for it and many other interesting features in future issues of your instrumental magazine.

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$1.50. Foreign countries, \$2.00. Single copies, 20c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.

# STREET BEATS

*Strictly Rudimental*



During his years in the Army Mr. Cross lent the impetus of his skilled direction to many organizations. Above he is shown with his 176th Infantry Drum and Bugle Corps at Ft. Benning, Ga. Later he directed Army bands at Okinawa and Korea.

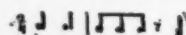
● **MOST SCHOOL BANDS** at this time of year are confronted with the problem of finding street beats that can be played both by the advanced drummers of last year's band and the beginners who have just entered this fall after a year or so of preliminary training in the junior band. If the beats are too simple, advanced drummers will lose interest. How then, are we going to make the necessary adjustments?

The answer lies in the use of beats that can be played in either simple or complex style, employing the same general sticking patterns and the same basic rhythmic pattern. This is not as difficult as might be supposed. The complex rudiments are simply embellishments of simple rhythmic patterns. Rudiments were developed by drummers playing martial music, either in concert or on the march. Various schools of drumming developed in different parts of the country, but all resolved around a few simple rhythms that are basic to most march music. But enough of the background, let's get down to the actual problem of the beats.

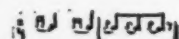
Drum beats are simple or complex depending upon the kind and number of embellishments used. The flams

are merely embellishments that broaden (not accentuate), single beats. The free hand plays the light tap as it starts up. Half drags or ruffs are simply further developments, the free hand playing two light, bounced taps as it starts up. The movement of the principle stick does not change in playing consecutive single beats, flams or drags, so that the visual motion is quite similar.

Thus one drummer can play:



while a more advanced drummer can play:



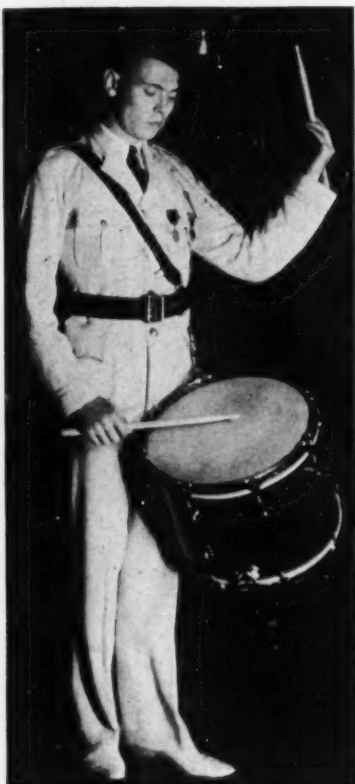
at the same time and there will be visual uniformity, and the sound will be in the same general rhythm.

But the beginner can't roll, you say, and that is quite true. However let's examine the application of the roll at march tempo (120-132 beats per minute). Practically all drummers execute the roll in 2/4 time at a speed of doubled or "bounced" sixteenth notes. The problem in 6/8 time is a little different so we consider only 2/4 or C time for the moment. At march tempo, then, the familiar long roll of the standard "roll-off" would be a 17-stroke-roll and would be studied in the following progressive steps by any drummer who could play single beats at sixteenth note speed. (See diagram I.) Thus the beginner can play the first line and the advanced drummer the last line and the effect will be satisfactory and the beginner will also be on the right track as far as he has gone.



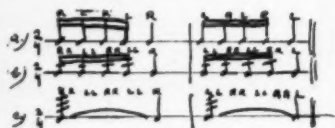
The well-equipped percussion section of the Tama band is a unit which performs with precision and musicianship. Their director, Mr. Cross, stands at the right.

by  
**R. Ariel Cross**  
 Director of Music  
 Tama, Iowa, High School



Recently discharged from the Army, R. Ariel Cross has returned to his position at Tama, Iowa, after serving as director of the 221st Army Ground Forces Band on Okinawa and Korea. He is a well-known percussion authority and author of several drum method books. He is a graduate of Coe College and the University of Iowa and serves as vice president of the Iowa Bandmasters Association. The Cedar Rapids, Iowa, YMCA Drum and Bugle Corps won three national championships under his direction, and his Tama High School Band won Division I in concert and marching in the 1942 Iowa state contest.

The rest of the roll rudiments can be treated in the same manner. The nine stroke roll would be approached first in the single beat rhythm, then as bounced sixteenths, and finally the roll as follows:



The five stroke roll, which is of the greatest importance, must be carefully

**The marching band is only as good as its drum section. Here are some street beats for drummers of any degree of experience which will put new life in your outdoor performance.**

fully approached in the same manner. Too often the drummer is allowed to fake a drag in place of a five stroke roll, which is poor practice as the

basic sticking is not the same. So follow the following rhythmic pattern, and it won't be long until the student

(Please turn to Page 32)

Diagram I. Steps in learning the 17-stroke roll.

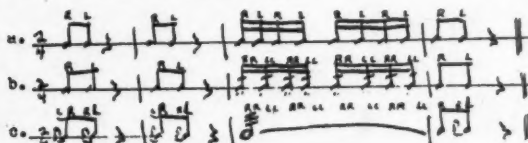


Diagram II. The short two-four roll.



Diagram III. A simple and effective street beat.



Diagram IV. The long roll in 6/8 time.

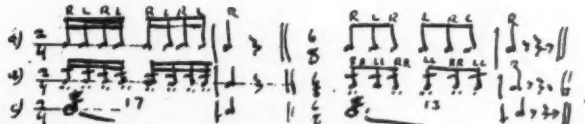


Diagram V. The 7-stroke roll.



Diagram VI. The short straight beat.





*Saludos*

*DE Nuevo Mexico*

The colorful Cinco de Mayo parade, headed by the Carlsbad Band, was followed by a cheering throng of Mexicans throughout the eight miles of its route. Yankee uniforms and instruments were a novelty to the warm-hearted Chihuahua citizens.

## We Were "Ambassadors of MUSIC"

● A MEXICAN ADVENTURE, complete from enchiladas with guitar accompaniment to a colorful Independence Day parade through the state capital city of Chihuahua, was the reward of outstanding musicians of the Carlsbad, New Mexico, High School Band on May 5th of this year. Planned originally as an experiment in motivation for the Carlsbad music students, the trip proved to have incalculable value as a practical demonstration of good-neighborliness between two great nations of the Americas. It may well become a pattern for future visits by high school "Ambassadors of Music" to the countries on our borders.

The friendliness of the Mexican people was evident from the moment of

our arrival, and their enthusiasm and generosity continued to surprise and inspire us long after the trip was over. It was gratifying to perform for people to whom the spectacle of a youthful military band with flashy majorettes was not a common, everyday sight. Folks in the United States may take it for granted that their high school band will be smartly uniformed, well-instrumented and musically skilled, but not so the fiesta-loving Mexicans. The fact that over 3,000 people stood

for ninety minutes for our concert on Saturday was proof enough that their interest was sincere and their hospitality genuine. The next day the entire city turned out to stand some more while the eight-mile-long Cinco de Mayo parade wound through the streets of Chihuahua.

This 225 mile journey into the interior of Mexico was an event the Carlsbad music department had been anticipating for some time. The idea germinated in a meeting of music





Prior to coming to Carlsbad as band director four years ago Stanley Siebenthal had amassed a wealth of experience in college and high school music departments, municipal bands, and in theatre, vaudeville, and dance band work. After years in show business with many famous acts and stock companies and as leader of his own dance band, he finally decided to heed the admonition of a former music teacher to "get those papers, Stanley!" The papers, meaning a degree, came from the New Mexico State Teachers College in 1942. Mr. Siebenthal's previous positions were at The Texas Military College and at Tivy High School, Kerrville, Texas.

teachers last fall, and, as chairman of the meeting, my report to the superintendent included this suggestion: "... that something be planned that will help to create, on the part of the student, a lasting desire to continue

with music study throughout his high school life. That a trip be made to include outstanding students of the band to some place that would serve as a reward for excellent service of the band members. That such a trip be correlated with other phases of school subjects, and to offer through music a contribution to our audience."

Our Superintendent, Mr. Irvin P. Murphy, gave his approval to the plan, and preliminary inquiries from Mexican authorities were so encouraging that it was decided I should make a preliminary "scouting" trip several weeks prior to the band trip. On this trip I met Senor Eduardo Rivas, owner of a Chihuahua radio station, who accompanied me to the Governor's Palace to make final arrangements. All of the authorities to whom I talked showed true Latin en-

thusiasm for the project and promised full cooperation.

Before I left Chihuahua I was invited by Senor Moure, director of the state military band, to attend one of their band concerts. This concert was my first indication of the novelty effect our band would have on a Mexican audience. The thirty-five band members were all fine musicians, but their instruments were ancient and the instrumentation of the band was unusual by our standards. Both the band and the audience stood during the entire concert, and each number was followed by a ten or fifteen minute intermission. And, most striking of all, there was no applause from the spectators! I found myself wondering how our band would fare in a setting like this.

Upon my return to Carlsbad I made an enthusiastic report to the superintendent and the school board, and preparations for the trip went ahead at full speed. The problem of financing the \$2,000 cost of the trip was met in various ways. Several hundred dollars was available from the funds raised by the bands' performances at athletic events, and ten local business firms showed their wholehearted support of the project with contributions ranging from \$50 to \$100. The cost of the trip to each band member was only \$10.

We left Carlsbad early on the morning of May 3rd with a party that included the forty-four band members and myself, the high school principal, a health nurse, the secretary of the local chamber of commerce and others. When we stepped from the train at Chihuahua the next evening we found that the reception committee and the state band had been waiting for us for more than two hours. Among those one hand to greet us were representatives of the governor and the United States vice-consul.

The round of entertainments for us began that evening with a dinner given by students of a nearby college at an outdoor restaurant. Saturday we all relaxed, saw the sights, took a swim and did some shopping. That

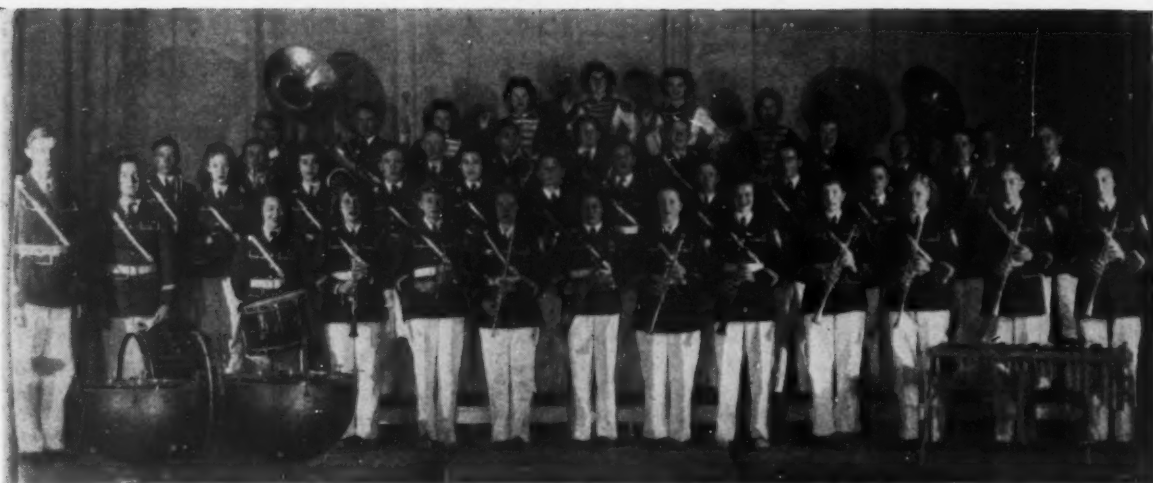
**The city of Carlsbad, New Mexico,  
sent its high school band  
on a good will visit  
to a Good Neighbor country  
Result: a better neighbor,  
higher band morale,  
and a good time for one and all.**

by **Stanley Siebenthal**

**Head of Department of Music  
Carlsbad Public Schools  
Carlsbad, New Mexico**



The round of entertainment provided for the band proved that their Mexican neighbors had "hearts as big as their sombreros." Above, Mexican and North American students mingle in a good-neighborly swim in the luxurious Victoria hotel pool.



The lucky "ambassadors" of the Carlsbad, New Mexico, high school. Their Mexican adventure rated "tops" as an educational good time.

evening we held our annual band banquet in the colorful atmosphere of the Jardín de las Rosas, following which the band gave a concert on the main plaza of the town to an audience of more than 3,000 persons. Music racks and chairs had been provided for us by special arrangements, but the townsfolk were not so fortunate. Two more receptions by student groups followed the concert, and by this time we all felt that the Mexican people had hearts as big as their sombreros.

Sunday morning came at last—the day we had been waiting for—el Cinco de Mayo! Any Spanish or Latin student could easily translate this into "the Fifth of May." This is the Mexican Fourth of July, for it marks the date on which the Mexican people

finally wrested their independence from the French in 1862.

The Cinco de Mayo parade was our most unusual experience during the trip. The band was honored by being asked to head the parade, which was about eight miles long. Hundreds of spectators followed the band along the entire route of march, fascinated by our blue and white uniforms, gleaming instruments, strutting majorettes and flashing batons. Such hero worship acted on the band members like a tonic, and they played their best for their new "amigos."

After the final ceremonies, during which I exchanged batons with Senor Moure to conduct the state military band, we were guests of the governor of the state of Chihuahua at a sumptuous banquet. The dinner was in real

Mexican style with a native orchestra in colorful costumes playing throughout the meal.

On our return to Carlsbad we had occasion to dwell on the many benefits we received from our experience. Surely the original purpose of the trip—that of a good time as a reward for deserving students—had been more than amply filled. But the importance of the original purpose was dwarfed by the feeling of good will and better understanding derived from meeting and entertaining the Mexican people on their home grounds. An editorial in the Mexican newspaper, *La Voz de Chihuahua*, referred to us as "cultural ambassadors." Perhaps the world might be a little happier today if its youth were given more opportunity to act as its ambassadors

# Compose Your Own School MARCH

● FOR SOME INEXPLICABLE REASON, the average person looks upon the individual who composes music as a strange creature who, though he may in most respects look and act like other human beings, nevertheless, when he takes his pen in hand and sits down at a desk with a piece of music manuscript paper in front of him, is suddenly electrified into action by a lightning-like flash of inspiration that seizes him and causes him to

record with terrific speed a message of overpowering import that has swept over his entire being. Once having delivered himself of this masterpiece, he sinks limply back into his chair and passes his time until the next bolt hits him musing on the probable effect his newest manifestation of genius will have upon an eager public, which is

ever awaiting breathelessly for each new opus to unfold from his fertile brain.

This writer would like nothing better than to see such a composer in action and find out how he gets that way, for his own experience, like that of many other composers, has led him to the realization that composition is

**Go Ahead, You Can Do It!**

usually a laborious process, wherein the element of inspiration has no more to contribute than about ten percent and perspiration accounts for about ninety percent of the result.

In endeavoring to prove to students in his classes that composing musical phrases and ideas is really no harder to do than to formulate sentence ideas for use in an essay or English theme, the author has at least twice each term had the students work together on a simple little quatrain (four line stanza) on a subject of timely interest.

When the poem is finished, various members of the class are then asked to whistle or sing little phrases suitable as musical settings of the different poetic lines. As fast as these are dictated the notes are written on staff lines on the blackboard, and as a rule it does not take more than ten to fifteen minutes for a class to compose a very respectable and singable little song.

There is no reason at all why the same procedure cannot be followed in the composition of a march.

Most marches open with a short introduction, often of only four measures. For our experiment let us use the following simple theme which we have made up on the spot.



To make this suitable for playing on the piano we shall probably have to add the following simple accompaniment figure:



C. Wallace Gould

# Hey Fellas—

**A top-flight march composer  
invites you to sit down with him  
and write a snappy new march  
for YOUR school band.  
No geniuses need apply.**

by **C. Wallace Gould**

**Director, Department of Music  
Southern State Normal School  
Springfield, South Dakota**

Now, thus far, we have only written down our introduction, but does not this opening theme suggest something else to you just as it does to me? (See Example I.)

To finish off this first main idea we could well afford to repeat its first

four measures, but alter the last four in such a way that we could secure an authentic cadence in the tonic key, such as is shown in Example II.

Naturally, even after we have written this much, we have just started upon the composition of our march,

Example I



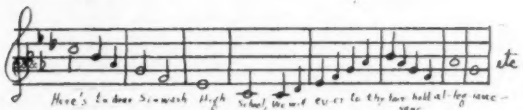
Example II



Example III



Example IV





for we must now write a second idea of approximately the same length, i.e. sixteen measures, to finish off the first main division of our piece.

Somehow or other, though, once this much has been thought out, the next seems to come easy. Having written down our principal theme, our minds at once set to work thinking out possible solutions for a second theme to go with it. Something contrasting, such as a theme that might be given to the trombones and basses with accompaniment in cornets, clarinets, and horns might be good. See Example III.

This theme can be carried to its completion probably within the space of sixteen measures.

Next we come to the second main division of our march, the part that is usually called the Trio. This part is usually written in a different key, frequently the key of the sub-dominant which in this case would be the key having four flats in the signature (A Flat Major). Why couldn't we start out with a short introduction, something like this:



Now we are ready for the first principal theme of our trio, which will probably be the part we will want to sing for our school song. Something like the theme shown in Example IV might do.

Undoubtedly at this point many of our readers are saying, "Yes, yes, this is all very fine. But how about making a correct and solid arrangement so that our band can play it?"

Well—this is where the perspiration comes in; but, granted of course that the arranger has some knowledge of harmony so that he can correctly spell the chords he uses to accompany his melodic ideas, the task is not at all insurmountable.

For the inexperienced, as well as for the experienced, arranger the best plan is to first prepare a full score so that he can see all the parts for all the instruments. Probably, most of the way through, the best distribution is to give the melody to the Solo Cornet and 1st Alto Saxophone, with the Solo Clarinet, E Flat Clarinet, Flute, Piccolo and Oboe playing the same part "8va". Horns, Trombones, and Second and Third Cornets can carry the afterbeats or sustained inner parts, and the drums—well, arranging well for drums takes experience. Look over many drum parts to marches already published, and you will be able to get a fairly good idea how to write a part that you can use.

It would be foolish to say in an article such as this that a person does not need any technical background in music (a knowledge of fundamental harmony) in order to write well for band. However, if a student is willing to study carefully the arrangements of recognized authorities in the field, the author is convinced that, with a reasonable amount of musicianship and knowledge of the various instru-

ments (at what interval the part for each must be transposed from concert key, etc.), a good band march can be written.

There are very few of the great band composers of the past who haven't learned much from studying the works of their predecessors and contemporaries. This is what the young student who wishes to write and arrange for band will also have to do.

## Beginning

### New Guideposts to Violin Mastery

by Nathan Aaron

2601 North 45th St., Milwaukee 10, Wisc.

This is the first of a series of lessons for elementary and advanced students and teachers on these subjects: Composite or Change-Finger Method; Simplification; How to teach the Vibrato; Technique of the Left Hand; Technique of Bowing; Tone Production; How to Teach Pitch, and Teaching Meter.

#### Composite or Change-Finger Method

Composite fingering embodies the use of fingering of two positions without moving the hand or thumb. This manner of fingering uses contractions and extensions. For simplicity we will call this method the C. F. Method.

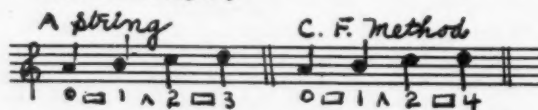
The advantages of starting a pupil with this method is that he will use all four fingers naturally. To be able to do this the pupil must have mental drill such as learning the numbers for each finger, the letter names of the notes that each finger plays, and gymnastics to get the fingers

accustomed to fall on the proper string length to make the correct pitch. See the accompanying diagrams for examples of this method.

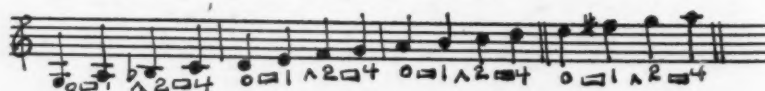
Mr. Aaron's musical background combines many years of teaching experience, and work as a composer and concert artist. His teaching methods for violin and viola embody the methods of two masters—Leopold Auer and Alexander Sebalde. Mr. Aaron's symphony experience was acquired in Milwaukee under Dr. Sigfrid Prager and Jerzy Bojanowski.

At the present time Mr. Aaron is conducting violin classes in several Chicago schools as well as teaching at the Milwaukee Academy of Music and the Boguslawski College of Music in Chicago. He has recently written a method book for all stringed instruments.

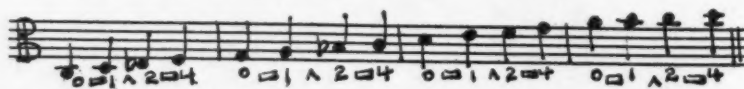
An example from the Bow-String Pattern Method with the first position fingering and the C. F. fingering:



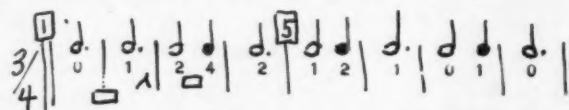
Open String Pattern One (O.S.P. One) on every string:



Open String Pattern One (O.S.P. One) on every string for Viola:



In teaching the Waltz on every string you can start up stroke or down stroke. In measures 3, 5, and 7, it is advisable to use a half bow.



□ = A whole step between the numbers or letters

△ = A half step between the numbers or letters



# How to "BABY" Those

## Delicate Doubles

## into Ripe Old Age

*To all oboists and bassoonists,  
as well as all players  
of woodwind instruments,  
here is a message  
from the highest authority  
on the subject of reeds.*

### ● FROM THE MANY INQUIRIES

I have had for information concerning the adjustment and care of oboe and bassoon reeds, I feel that I should try to furnish this information in an article that will meet the eye of students and teachers of these instruments.

Many professional double reed players and skilled students make their own reeds, and if the talented musician also has a talent for skilled hand work, no end of patience, and lots of spare time, it is best that he does make his own reeds. Now that precision made reeds are on the market, it remains for the player to understand the adjustment of his reed to any peculiarity of embouchure he may have.

Reeds are made in but one strength, since there is no open or closed lay for the reed to fit as is the case with clarinet and sax reeds.

### Care of the Oboe Reed

The correct placement of the oboe reed is between rather tightly drawn lips stretched over both upper and lower teeth, with as small a portion of the reed actually in the mouth as possible. A beginner with no muscular

development in his cheeks may need a little stiffer reed than he will need when he can control the lighter reed. It should be remembered that as light a reed as possible should be used. An easy test is to slur the E<sub>♭</sub> on the 4th space to the E<sub>♭</sub> one octave above. If this slur is difficult or the E<sub>♭</sub> is impossible to play staccato, the tip of the reed is too thin. To correct, a hair's breadth cut should be made at the tip. Remember several such cuts can be made if necessary, but too large a cut cannot be put back. Later in this article I will explain the equipment necessary for these adjustments. You will seldom find a reed so light that the second octave is flat in pitch, but this too can be corrected by trimming.

A good reed should not be too stiff but may appear to be so because it stands so far open. A thorough soaking is necessary, especially for a new reed as it may have stood for some time in a steam heated stock room. If, after a thorough soaking, the reed still stands too far open, it can be held for a minute carefully pressed at the thin end between the thumb and first finger. Use great care when giving

this treatment that the reed is not cracked.

Sometimes, when in a dry climate or arid atmosphere, the reed will tend to close up. A thorough soaking and drawing of air back thru the reed usually opens the reed with the slight persuasion of a little pressure exerted on the edges. You will notice that most artist oboe players keep their reed in the mouth most of the time, whether playing or not. Players who double oboe with sax or clarinet often leave a little bit of wet cotton over the end of the reed when not in use. This trick is apt to open the reed too much, but that is better than trying to play a closed reed. If the reed persists in staying too open, a little wood scraped at the back of the reed, making more of a "U" shaped cut than a "V", should close it.

Never touch the center of the reed, as heavier wood is necessary here to act as a backbone. This backbone is most necessary in all woodwind reeds. When held to the light this is easily seen in bassoon reeds but does not show so plainly in the oboe reed. This feature should be in clarinet and sax reeds also, but many American reeds are made on machines that cut away this valuable bit of wood. If this heart is cut away, a thin nasal tone is produced, and the reed soon wears out. After completion, all good double reeds are tested on the instrument and should need only such adjustments made necessary by unusual embouchure or climatic conditions.

### Ladies, Please!

Reeds are sold in plastic vials, but these should not be used as reed cases unless the reeds are thoroughly dry before packing. The lack of air pro-

(Please turn to page 18)

by *Leo Ruckle*  
Warsaw, Indiana

Mr. Ruckle brings to the problems of double reed instruments a long and intimate association founded upon both artistic and commercial experience. He received his early training in Grand Rapids, Mich., studying with Alfred Bartel of the Chicago Symphony.

During a sojourn in the Navy in World War I he played in the Great Lakes Symphony alongside players from all major symphony orchestras.

Following this, he performed as oboist with the Cleveland Symphony and taught instrumental music in the schools of that city.

Later he came to Chicago to play with the symphony, do radio work, and serve as oboe instructor at Northwestern University.

Since 1940 he has devoted himself entirely to the manufacture of the reeds which bear his name.

# The School Band CONCERT was GOOD, but the AUDIENCE was a FLOP

... Ho Hum!



After four years as a fighting Marine, George Cavender is putting the final polish on his music education at the University of Michigan. Formerly supervisor of music at Pickford, Mich., Mr. Cavender received his B.S. degree from Northern Michigan College of Education. He served 29 months in the Pacific as an officer and enlisted man with a tank battalion. His sights are now set on his Master's Degree.

(Editor's note: The characters in Mr. Cavender's article are fictitious; or at least one of them is, we hope.)

● AS WE LOOK IN ON THE LITTLE TOWN OF SNAFU and its high school music department, we find that we have intruded during a most critical period. The time is about four days before the annual spring concert and confusion "rains" supreme in the little department. Let's listen in. Mr. Ateball, the conductor, supervisor, or director (he's not sure which) is talking—or should I say screaming?

"Where's Smith? Where's Smith?"

Smith, of course, happens to be the Band Manager, and now Mr. Ateball is desperately trying to locate him to check on all the "final" details connected with the concert. Of course, Mr. Ateball does not possess schedule cards on his band personnel, and so he has no idea where Smith can be found. Lacking this information, but possessing a loud voice, Mr. Ateball sends forth his "clarion call." In a few minutes Smith arrives; wide-eyed, innocent, and expecting the worst. (He received his call via the ventilator shaft leading to the third floor study hall.)

As Mr. Ateball is a firm believer in the "laissez-faire policy", his only words to Smith had been, "O.K., Smith, go ahead and make all arrangements for our Spring Concert". Here are the results.

"Well, Smith, our concert is coming

off in a couple of nights. How are things shaping up? How about the theatre—get that all arranged?"

"Well, Mr. Ateball, I didn't have such good luck. You see they are redecorating, and it won't be ready for at least another week."

Here we pause for a deletion of remarks made by Mr. Ateball.

"Then how about the ushers for the concert?"

"Well, Mr. Ateball, I had it all arranged for the members of Boy Scout Troop No. 10 to usher and get in to the concert free, but now they are going on an overnight hike on Friday, and so they won't be here. But don't worry, Mr. Ateball, a couple of the girls in the Senior Class said they would usher if there wasn't a dance on Friday night."

"Have you done anything about the advertising and publicity for the concert?"

"Oh yes, Mr. Ateball. I have it fixed up so that the "Local Blab" is going to run an article on the concert on Saturday."

"But . . . but . . . that's after the concert. . . !"

"Yes, I know, Mr. Ateball, but I didn't think it would be necessary to

have anything in the paper before the concert. Why, everyone in town knows we are going to have one. We do every year. Boy, you should see the posters the kids are making in Art Class for the concert. Some of them are really swell. We can't put them up though 'cause Miss Globb says she won't have them graded till Monday."

"Well that's fine, Smith; I can see you really have been working. I always say—let a man alone and he will do his work without any trouble. By the way, will you see that the librarian is told to pass out this overture at rehearsal today? I found it in the old instrument cabinet last night, and I think it looks good enough to use in our concert. Thanks a lot, Smith. See you at rehearsal."

"So-long, Mr. Ateball. Say, are you going to the Lions Club's annual Bingo Game after the concert? It's on the same night. Bet they have a big crowd. They always do."

And so we take leave of the little town of Snafu, and its "promising"

by *George Cavender*

Graduate student, Department of Music  
University of Michigan, Ann Arbor, Mich.

young conductor, supervisor, or director—Mr. Ateball.

And now we journey to the progressive little town of Modelville, located some fifty miles due west of Snafu, where Mr. Dewitt Wright is the supervisor of music in the public schools. The annual spring concert is still a month away, but Mr. Wright is having a meeting with his entire band staff to check on the details for the coming concert. It is an orderly meeting, and it gives one the impression that things are being accomplished. As Mr. Wright goes through his list of things to be done—tickets, auditorium, publicity, ushers, music, programs, etc.—he receives a favorable answer from each of his committees. The concert is still a long way off, but they have been working for weeks and have most of the details taken care of in a business-like manner. This is interesting,—maybe we should take a look at the system Mr. Wright employs.

Immediately after the staff meeting, we are introduced to Mr. Wright and invited to come into his office for a short chat. We are impressed by this young supervisor at first sight. He seems to be energetic, and his love for his work is evident in everything he does. We have heard that he is a fine musician, and that he has been trained in the best of modern schools.



Mr. William D. Revelli, Conductor of Bands at the University of Michigan, is responsible for much of the author's know-how on band administration.

His office is neat and orderly, and the books in his bookcase indicate that he is keeping up with all the modern ideas and trends. Here is a man to watch.

"Mr. Wright, we are interested in your method of planning a concert. You seem to have things so well organized that we would like to know

the secret of your success. Would you tell us something of how you go about it?"

"Gladly, gentlemen, gladly. Make yourselves comfortable and I'll tell you about the way we try to do things here in our department. Don't be afraid to stop me and ask me any questions you may have. After all, that's what we are here for.

"I think that the entire thing can be condensed into three main phases. First—organization of what you want done; Second—delegation of authority; and Third—check-up to see that your ideas are being carried out. Without organization you are lost before you start, so sit down and carefully write out everything you plan to have done.

"Next, divide the work up into various sections, and give a section to each of your band committees. You could never possibly hope to do it all yourself; and furthermore it is their concert as much as it is yours, so let them have a part in the organization and administration of it.

"The last phase then resolves itself down to you keeping a check on the work of each committee. This can be done by having a meeting with the entire committee, or by having just the committee chairman report to you on progress being made."

"Pardon the interruption, Mr. Wright, but can you tell us a little more of the details on organization and planning? What topics are included here?"

"Well, gentlemen, there are many things such as date of concert, tickets, publicity, and many more things which should be considered. Let's take them one at a time, and in the order in which they should be considered.

"The first thing to do is to select the date for your concert, the ideal time being when nothing else in school or community conflicts. Take the general view first though: in other words don't hold the concert during Lent, during Easter or Christmas holi-

**'Twas a fine concert  
Mr. Ateball and the Snafu  
High School Band gave  
last Friday . . .  
(that is, if you like  
bewhiskered overtures).**

**Too bad the whole town went  
to the annual Bingo game instead.  
That never happens to Mr. Wright.**

days, or on some national holiday. Those are dates to stay away from, because they are usually so crowded with other events.

"With this in mind, the next step is to approach your school principal and have him give you some expert advice, which only he can give. He can give you information on what dates are open in the school calendar, and more than that, he can tell you what nights are the best nights to have concerts in that particular town. Remember, towns are as different as people. Tuesday may be a good concert night in one town, and Saturday in another. The principal also generally has a list of other activities which are occurring in other organizations throughout the town, and this will eliminate any conflict which otherwise you may have known nothing about.

"So, gentlemen, there you have your concert date. The main thing is to get such things down on the school calendar as early in the school year as possible—preferably right at the very beginning. This will save a lot of headaches which come about when you pick a date late in the year, only to find that some other organization already has it taken.

"After the date has been selected, the next thing to do is to choose the music for the concert. This will be influenced a little by the nature of the concert you may wish to present. Keep in mind that programs of a high standard and quality do not necessarily mean programs filled with the music of Bach and Beethoven.

"The following are some points to keep in mind when building your program:

1. Choose music that fits the occasion.
2. Do not make your programs too long. An hour to an hour and a half is plenty long for any high school program. Even the finest program loses its appeal when drawn out too long.

(Continued on next page)



*What a Thrill!*



**THE DAY YOU**

*Solo*

Your knees may shake a bit, but it's real recognition when you're picked to play "out front." The first important step on your way to a musical career . . . a thrill to your family . . . not to mention your current "heart interest." Who knows? You may be playing in, a big-time band some day!

But it all takes practice—more than a little, if you want to be really tops. And practice—plus an Elkhart horn—makes perfect. The Elkhart trombone has unusual blowing ease, slide action, tone, and balance. Elkhart dealers will have new instruments before many months. So start polishing your technique and get ready to step out front with an Elkhart!



*"Elmer" THE ELK*

"LOOK FOR THE ELK IN THE HEART ON THE BELL"

**ELKHART BAND INSTRUMENT CO. ELKHART, INDIANA**

3. Select music that your group can play, and play well. Difficult music played in a poor manner can never equal an easier grade of music which is performed with musicianship, intonation, tone, and good taste.

4. Build variety into your programs. This can be obtained in several ways. One way is to follow one number with another in a different key. Another way is to alternate a quiet, subdued number with one that is quick, and lively, and spirited. Ensembles and solos also can be interspersed on the program with good effect.

5. Do not give the same type of a program each year. Keep a record of programs given and note down audience reaction.

6. Be sure your programs have proper sequence.

7. Let parts of the program challenge the ability and interest of certain sections of your band which you feel need this extra stimulus. Give them something to work toward.

8. Build your program in two parts, with the second half after intermission containing numbers which are lighter than those of the first half. Novelties and numbers of this type belong to this section."

"What about rehearsals, Mr. Wright?"

"Oh yes, I meant to mention that in connection with the music for the program. A good plan is to set up a schedule of rehearsals in advance of the first rehearsal. This has several advantages. For one thing it serves notice to the members of the organization on how much time they have to prepare for the concert, and secondly it gives them a chance to budget their time and arrange things so that they do not conflict.

"Another thing to consider is publicity for the concert. This should be arranged for long in advance of the concert, and may take on several forms. In some cities arrangements are made with the local radio stations, and groups from the band perform certain selections from numbers on the concert program as part of the publicity campaign.

"The school newspaper and the local daily are contacted, and arrangements made to run articles in them during the week preceding the concert. These may be articles with a short description of the various selections on the program; just a reprint of the program; or short articles about the history of the band, some of the band officers, and some of the soloists to appear on the program. A picture of the band is always a good thing to publish.

"Posters should be about eighteen by twenty-four inches, and should in-



clude, if possible, a picture of the band, its officers and conductor, a copy of the program, and data on time, place, and date of concert. These posters should be placed in local store windows and buildings not more than a week and a half before the concert, preferably only a week before. Experience has shown us that the local shopkeeper usually destroys any placard which stays in his window for more than a week.

"Penny postal cards which are mailed to various clubs, lodges, and prominent citizens, announcing a few pertinent facts about the concert, have been found to be very successful in the field of concert promotion.

"Tickets and programs should be placed in the hands of a very energetic committee. This committee can often secure enough advertising from local businessmen to pay for the cost of the program, and it is a possibility worth remembering. Tickets should be placed in the hands of all band members, and a certain amount should be given to each grade school teacher to promote the ticket selling campaign. A prize for the greatest number of tickets sold has been proven to be another valuable stimulus to the sale of tickets. All tickets should be on sale about two weeks before the actual concert.

"Ushers can usually be obtained by 'trading' with another musical organization in the school. For example, the band members usher for the girls' glee club concert, and then the girls reciprocate by ushering at the band concert.

"In high school, a conductor should try to schedule two dress rehearsals for his group, if possible. One of these can take the form of a matinee concert, given in the afternoon of the day the concert is scheduled. All grade school children are especially invited to this concert, and a minimum price of ten cents per child is usually charged. Such things as stage presence and foot-tapping can be worked on a bit at these final rehearsals, but you can't count on them being a 'cure-all'. Such things should be emphasized all during the school year, and then the final polish given to them at this time.

"Well, gentlemen, that's about all there is to it. I hope that answers any questions you may have. Anything more?"

"No, I guess that's all, Mr. Wright, and thanks for everything. I know it has been very worth while to all of us. Good-bye now."

And so we take leave of Modelville and the energetic and progressive music supervisor, Mr. Dewitt Wright. Truly a man to watch in the field of music education.

# BANDMASTERS and DRUMMERS

From the whisper of the softest triangle tap . . . Up thru the roar of a thunderous drum roll . . . To explosive bass drum fortissimos . . . With a thousand percussion effects between . . .

*Slingerland Drums* DELIVER  
THE CORRECT TONAL QUALITIES AND STAND  
UP MECHANICALLY UNDER HEAVY SLUGGING  
AND ROUGH TRAVEL . . .

*That's why*

**4 OUT OF 5**  
BIG NAME

DRUMMERS PLAY

**SLINGERLAND**  
**RADIO KING**  
**DRUMS**

We here at SLINGERLAND'S are always glad to help whenever we can with your drum section problems. Please feel free to write us any time. No obligation whatever. Your nearest SLINGERLAND dealer is also at your service. Consult him today. Send for complete catalog.

SEND FOR PHOTOGRAPHS OF WORLD FAMOUS DRUMMERS IN  
ACTION—BEAUTIFUL 8" x 10" GLOSSY "PIN-UP" PRINTS.  
ONLY 10c EACH, POSTPAID

**SLINGERLAND DRUM CO.** 1325 BELDEN AVENUE  
CHICAGO 14, ILLINOIS



## Trumpet of the Stars in America's Name Bands . . .

YOUR MUSIC DEALER will be happy to show you the HOLTON Model 48 Trumpet. He'll let you see and try this beautiful new "Trumpet of the Stars". You'll admire its streamlined design, its fuller yet more brilliant tone, greater ease of blowing and easier high register — the unusual freedom of response, fast action, and fine workmanship. Truly, an instrument you'll want to own!

Your music dealer, too, can show many other things in his stock of interest and aid to all musicians. He's always ready to serve you to the best of his ability.

**FRANK HOLTON & CO., Elkhorn, Wisconsin**



## Care of Double Reeds

(Begin on Page 7)

duces mold or discoloration. An oboe reed will have prolonged life if kept clean. Too heavy a coating of lipstick on the surface and inside of a reed is sure to interfere with its vibration. Lady players should be devastating, but not while playing the oboe. To clean, place the tip of the reed in a glass of water and run a bluejay feather or small chicken feather through from the tube end till no more sediment appears in the clear water.

An important part of the oboe reed is the tube. It acts as part of the bore of the instrument, and faulty tubes used for cheap reeds throw the entire instrument out of tune.

## Care of Bassoon Reeds

The bassoon reed also requires a certain amount of care to give long life and service. Unlike the oboe reed, the bassoon reed is placed much farther in the mouth, giving the blades freedom to vibrate inside the mouth. Here again a reed as light as possible should be used, but not so light that quality of tone or intonation suffers. If the high notes respond and the E, first finger left hand, does not break when forced, the reed is not too light. If these defects show up, a small cut at the tip should correct the difficulty. If a reed blows hard on the extreme low tones, it can be made more free by pinching or flattening the reed with pliers on the second wire. If this gives too great an opening at the tip, pinching the reed slightly at the first wire corrects the opening. This first wire should be loose and most adjustments made by pressing the sides or top of the second wire.

A little experimenting with the wire adjustment will soon show the student how important these wires are to the proper adjustment of the reed. If the reed plays too hard, a little wood may be scraped from the tip and sides, but again be sure to leave as much heart as possible. Some second bassoon players who use the lower registers a lot scrape a little wood off the center of the reed, near the first wire. Hand made reeds are apt to be heavier on one blade than the other, so it becomes necessary to try to find which side plays best on top. These reeds should be marked so they are placed on the mouth pipe with the same side up each time.

The well made bassoon reed will have a decided heart running clear to the tip, thin edges, even sides, a smooth finish both inside and outside, and an opening of about 1/16 inch at the tip.

Like the oboe reed, all adjustments (Jump the NEWS to Page 25)

Buy Another  
Bond Today!

# School Music News

Section of The School Musician

Music for  
Your Public

VOL. 18, NO. 3

NOVEMBER, 1946

PAGE 19

## Instruments for All a Reality in Philadelphia

Philadelphia, Pa.—A consistent increase in the growth of instrumental music has been in evidence throughout the public school system of Philadelphia, it was announced recently by Louis G. Wersen, director of the music education division of the Board of Education.

An intensified program is being carried out by the division, providing opportunities for every school child in the city to take advantage of instruction on any instrument. Under the program 16 instrumental teachers travel from school to school giving class instruction.

More than 1100 Philadelphia youngsters play in elementary school bands and orchestras, while junior and senior high school students play in 15 bands and 32 orchestras.

It was also noted that virtually all of the unusual type instruments, such as cellos, horns, tubas and drums, which the ordinary beginner cannot afford to furnish, are purchased by the Board of Education and loaned to students.

## 3,000,000 Reporters!

Three million newshounds could keep every press in the world working overtime all the time. The barrage of news that could be unleashed by such a reportorial staff might literally blanket the earth with newsprint.

Frightening, isn't it? Yet, there's that much journalistic uranium among the boys and girls who play in school bands and orchestras.

Let's release a little of this atomic potential. If you've got a band or orchestra worth bragging about, some instrumental stars to shout about, the best director in the business, get their stories and pictures on the way to **THE SCHOOL MUSICIAN** today. TODAY, that is.

## Some Spinner!



Here is Joan Masten, popular major-ette of the North Junior High School Band of Newburgh, N. Y. Along with her band duties Joan combines glee club and choral work for a full musical program. William L. Zahn is the director of the North High Band.

## Ohioan Switches Podiums

Andrews, S. C.—Harrison Elliott, formerly director of the great Trojan Band of Portsmouth, Ohio, High School, has accepted the position of Supervisor of Instrumental Music in the Andrews Public Schools.

## Proposed Expansion of Interlochen Camp Halted by Recent Govt. Edict

Interlochen, Mich.—Dr. Joseph E. Maddy, president of the National Music Camp at Interlochen, revealed recently that the civilian production administration has denied authorization for construction of educational facilities at the camp, even though the camp would furnish its own materials and labor.

The camp's application asked permission to build a 36 by 128 foot unit which would include seven classrooms for University of Michigan students and a stage for assemblies and concerts. The camp is affiliated with the university.

Due to increased enrollment and lack of facilities many of last summer's classes were held in basements and out of doors, the application stated. The building was sought for use next summer.

The proposed construction at Interlochen would provide urgently needed veterans' educational facilities, Dr. Maddy said.

He said the camp has its own sawmill, standing timber, field stone, machinery, and a permanent maintenance crew of local farmers who work for the camp.

## Harwood Simmons Named To Syracuse Band Post

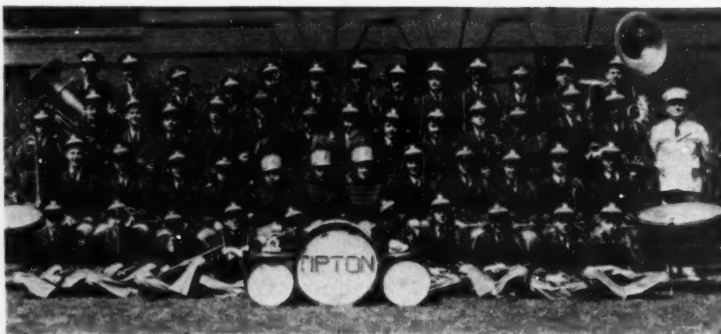
Syracuse, N. Y.—Three outstanding personages in the world of music have joined the faculty of the School of Music at Syracuse University this fall.

New director of the Syracuse University band is Dr. Harwood Simmons, director of the Columbia University band the past 16 years. Dr. Simmons, who has judged and appeared as guest conductor at state band concerts and festivals throughout the country, was among the first to develop the symphonic band as a type of ensemble distinct from the military band. Recognized as an outstanding clarinetist, Dr. Simmons also served 18 months with the music department of the New York 1939 World's Fair as band consultant.

John Ermunds, who is regarded as the most prolific song writer in the U. S., and a scholar of Elizabethan music, has been appointed assistant professor of theory and composition, it was announced by Dean Lemuel Dillenback.

Newly appointed assistant director of the Syracuse School of Music is Lionel Nowak, conductor, composer and teacher. Nowak, who conducted the Spartanburg symphony orchestra for three years, will also act as professor of piano and composition.

## Tipton Tips the Scales with Top Hoosier Band



Last December the "They Are Making America Musical" department of you-know-what magazine predicted great things for the high school band of Tipton, Ind., under the leadership of Paul Sawyer. In the succeeding months Mr. Sawyer and his talented young Hoosiers made the prognostications come true with a bang, leaving the editor's crystal ball unscathed. While serving as hosts to their district contest last year, the Tipton band set the pace with a 1st Division rating. And in their nineteen public appearances last year, the bandsmen showed precision, versatility and showmanship.

Everybody Benefits . . .  
So Everybody Gives  
Support Your Community  
Fund



## Wisconsin City Likes Music—So They Sponsored a Festival!

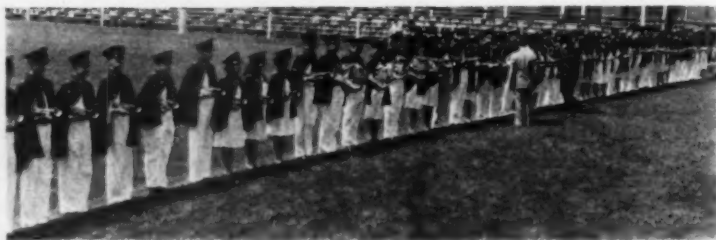
### S. Milwaukee Promotes Huge Music Spectacle

**Milwaukee, Wis.**—A new and unusual competition-festival was inaugurated during the past summer with the holding of the first annual "Wisconsin Spectacle of Music" in Milwaukee. The event, which featured bands, drum corps and twirlers from many mid-western cities, is one of the first music festivals to be completely sponsored and financed by a community.

The city of South Milwaukee arranged and wrote the checks for the gigantic spectacle, with city officials and civic leaders heading the various committees responsible for the details of the festival. Although the event was promoted as a non-profit civic enterprise, the financial as well as artistic success of the venture assures continuance of the program as an annual affair.

The efficiency of the program's administration was reflected in the handling of housing arrangements for the participants and the smooth running of the program schedule.

The "Spectacle of Music" winners in the band division were: 1st, Chicago Boys'



The Wisconsin Spectacle of Music, held annually in Milwaukee, is one of the very few band, drum corps and twirling competitions sponsored and financed by a community. Shown above are the band members of the Chicago Boys' Club band lined up for inspection, after capturing first place in this year's band competition.

Club; 2nd, Oconomowoc Legion Band; 3rd, Cedarburg High School; 4th, Maine Township High School of Des Plaines, Ill.; 5th, Wauwatosa Recreational Band.

The photographs of the judges and the prize-winning band were contributed to the spectacle committee by a South Milwaukee photographer, Mr. C. J. Breakfield, one of the many local citizens who donated their services to make the project an outstanding success.



Shown above are the prominent adjudicators who helped to make the Milwaukee festival the tremendous success it proved to be; seated left to right: Carlton Stewart, Mason City, Iowa; Joseph Skornicka, Milwaukee; and Glen C. Bainum, Northwestern University. Standing, left to right: Art Drows, Milwaukee; Frank Caveney, Milwaukee; and Harvey Kruger of Milwaukee, director of the Beihoff Music School and president of the Wisconsin Bandmasters' Association, who, with Mr. Drows, planned the event.

## String Instruction Takes to Airways



A radio "classroom" broadcast from the University of Illinois radio station. The classes are conducted by Professor Paul Rolland, designed for beginners on strings.

**Urbana-Champaign, Ill.**—Music classes by radio—especially for youngsters in grades four through six—are again being conducted over the University of Illinois Station, WILL, (580 kilocycles) by Paul Rolland of the U. of I. School of Music.

Scheduled for 10 a. m. (standard time) each Saturday, the classes are for beginners in stringed instruments. Each broadcast is from a "classroom" in the WILL studios, with Professor Rolland giving instruction to pupils from Urbana-Champaign schools. The classes are conducted in co-ordination with the teacher training program of the U. of I. School of Music.

Purpose of the instruction, according to the director, is to encourage the teaching of stringed instruments, not only in the Urbana-Champaign area, but also throughout the state.

"Music teachers in all communities are invited to co-ordinate their own programs with this project," says Professor Rolland, "and I am glad to supply teachers' manuals, visual aids and music supplements upon request."

Seven experimental broadcasts for stringed instrument pupils were conducted over WILL last spring, and the results were so satisfactory that the project is being continued throughout the 1946-47 school year.

"Music of the String," a special WILL program, may be heard from 4:30 to 4:55 p. m. every Friday.

A stringed instrument clinic and demonstration will be conducted at the University School of Music, November 8 and 9.

### Dakotans Point for Letters

**Milbank, South Dakota**—The Milbank high school band directed by Mr. G. A. Redman is planning a great year of public appearances. A new point system for band letters has begun. Five points are awarded each student for each rehearsal, concert, ensemble, sectional or solo in which he or she participates. For letter eligibility, 95 per cent of the possible points are needed.

### Broken Bow Hits the Mark! With an Assist from SM

**Broken Bow, Oklahoma**—Guy L. Carr, band director of the Broken Bow Public Schools, has found a highly effective method of scaling points to be earned in winning a letter in band. Reports Director Carr, "I have used *The SCHOOL MUSICIAN* a number of years in my bands and find it a very valuable assistance. In our scale of points which each musician must earn to get a letter in band I award 100 points to each bandsman who subscribes to *The SCHOOL MUSICIAN*. Nothing is said about 'reading' it, for I know that if a boy or girl receives this magazine he is sure to read it."

Incidentally, Mr. Carr's consistently praiseworthy bands will have a new home after November 15th, when they will occupy an excellent new music hall recently erected by the school board.

Perhaps there's a moral in all this . . . could be!

### What's the News?



## Notes From Magnolia State Reflect Upswing in Music

by Brother Romuald  
Bay St. Louis, Mississippi

**Yazoo City, Miss.**—Mr. Stanley Biers is entering his second year with the Yazoo City High School Band, after a first year crowned with success. The band is doing its share to liven up football games both at home and away. . . . **Columbia**—Mr. H. F. Lane, director of the Columbia High School Band, reports the organization is functioning fine and is preparing for many varied programs. Mr. Lane now has a grade school dance orchestra in addition to the high school swing band organized last year. Both units are prominent in school and civic activities. . . . **Jonestown**—This year the Jonestown High School Band is under the direction of Miss Jean Lancaster, a live wire if there ever was one. The band accompanies the football team for all out-of-town games, and is planning to take part in the Memphis Cotton Carnival, the State Band contest and many other activities.

**West Point**—Under the able direction of Miss Mildred Perry, the West Point High School Band is out for one of the busiest and most successful years in its history. The pride of the band is 8-year-old mascot, Andy Naugle. J. R. Savage presides over the band this year with Ernest Bentley as his right hand man. Grathan Brignac is the band's business man and Vivian Miller has the job of keeping the band's activities in the public eye. . . . **Macon**—Robert W. Work, formerly director of the Woodrow Wilson High School Band of Washington, D. C., replaces Mrs. George C. Ogden as director of the Macon band.

**Gulfport**—The past year was the music department's busiest season, reports Director Stanley Arnold. 126 programs were given during 1945-46. The school's concert band is bigger and better than ever this year. . . . **Bay St. Louis**—A full schedule of football trips, dance jobs, and intra-band clinics promises a full year for the St. Stanislaus Band. The school's dance orchestra is rated one of the best on the Gulf Coast.

## Nebraskans Elect Officers

**Omaha, Nebraska**—An announcement by Director Robert Ashton revealed the following final results of the recent election for the South High School's Orchestra Club: Leona Hurd, President; Katherine Hubenka, Vice-Pres.; Harold Alberico, Sec.-Treas.; Phyllis Meissner, Librarian, and Ruth Shaver, Reporter.

**Atkinson, Nebraska**—Director T. H. Lynch and his seventy-two piece high school band made twenty-two appearances during the late summer on booster trips for the Hay Days celebration. The band also played for the Norfolk air show late in August.

**Ypsilanti, Michigan**—Under the direction of William D. Fitch, the orchestra, band and junior orchestra have begun rehearsals. Beginning class lessons in woodwind and violin are being conducted by Mr. Fitch and Mrs. Emily M. Adams. Classes are free, the only expense being the music book.

## Lenoir Band Sparks Veterans Homecoming



The Lenoir High School Band of Lenoir, N. C., steps out in a parade marking the official Homecoming Celebration for the city's veterans of World War II. The American Legion Post of Lenoir, which sponsored the program, presented Director James C. Harper and his bandsmen with a check in lieu of a new sousaphone in recognition of the band's excellent work in making a success of the celebration.

Reported by David Huntley  
Band Reporter

**Lenoir, N. C.**—When the American Legion Post in Lenoir set the dates for the Homecoming Week as the official welcome to all veterans of World War II, their next move was to contact the Lenoir High School Band to be sure that it would be on hand to help put the event across.

First of all there was the pageant. This historical pageant used over six hundred people on the stage and the array of beautiful costumes alone was well worth the time and money of any audience. The Lenoir High School Band played the incidental music and created the "atmosphere" throughout, and this spectacle was presented Monday through Saturday nights inclusive. Even before this the band had been on duty, for the actual opening of the events of the week included a devotional service on Sunday night in the high school stadium and the band had a part in that also.

Of course there were parades, fireworks, a mammoth dinner with tables set in the

streets in the business part of the city and extending for several blocks, kangaroo court uptown and many other features. The city was swarming with concessions of various sorts.

The parade on Wednesday afternoon was a long one, and four other high school bands besides the home band of Lenoir High School took part, as did two Army regimental bands from nearby military posts. The visiting school bands were those of Marion, Morganton, Hickory and Mooresville. The army bands came from Fort Bragg, N. C., and Fort Jackson, S. C.

The Legionnaires were so impressed with the faithful and competent work done throughout the week by the Lenoir High School Band that they presented the band with a check for funds with which to purchase a new sousaphone bass horn when these are again on the market.

Officers were recently elected by the Lenoir band as follows: president, Joe Pritchard; vice-president, Richmond Bernhardt, Jr.; secretary, Danny Strickland; band reporter, David Huntley; business manager, Lloyd Smith.

## Suburban Symphony Group Forms on Chicago W. Side

**Cicero, Illinois**—Adding to the many excellent musical groups existing in Chicago and its suburbs, a new symphony organization is being formed in this city to bring a high level of musical performance to the western suburban area. Known as the "West Suburban Symphony Orchestra", the group is a non-profit-making organization open to all musi-

cians in the Chicago area. Associated with the symphony and contributing their full support will be a number of civic and business leaders, headed by the founders of the group, Casimir P. Holchowst, director of the Holchowst Music Studio in Cicero; "Andy" Rizzo, noted accordionist and teacher; and Gabriel Tose, symphony player and conductor.

# Clinics Everywhere Reflect Intensified Program

## Norfolk, Va., Students Play in All-City Band



The second annual Norfolk All-City Band Clinic, held in the Maury High School Auditorium on August 30th, drew this impressive group of student musicians from the city's schools. The clinic band climaxed the meeting with a concert which included a variety of difficult selections, all of which were performed beautifully under the baton of guest conductor Leonard Falcone, band director at Michigan State College. The directors in the front row center, are, left to right: Eugene Lochran, band director at Blair Junior High; Leonard Falcone; Sidney Berg, Maury High School band director; and Lowell Signer, orchestra director at Maury High.

## Contest Work Theme of VanderCook Clinic in Dec.

Chicago, Illinois—An important band clinic, sponsored by the VanderCook School of Music, has been announced for Friday evening, December 6th, and Saturday, December 7. The clinic will be entirely free to all directors and their guests.

Chief stress at this meeting will be laid on the materials available and required for the contest and concert season. Sponsors of the program state that the clinic, coming before the holidays, will be of genuine aid to all band directors in helping them select the choicest materials for winter and spring programs and festivals.

Many publishers are cooperating in the clinic, and much new as well as standard contest and concert material will be given to all attending directors.

Lieutenant Colonel Harold Bachman, a well-known authority on contest and concert materials, will conduct the clinic, assisted by Mr. H. E. Nutt, dean of the faculty of the VanderCook school. A highlight of the program will be a two-hour request clinic Saturday afternoon, during which the 90-piece clinic band will read requested contest and concert materials.

## Wyoming Band Directors Meet and Elect Officers

World, Wyoming—The Big Horn Basin Music Festival Association met on September 28th in Greybull to discuss plans for the coming year.

The association's members made plans to continue the concerts by the all-conference band, which proved popular last

year. The band is made up of 125 music students chosen from the various high school bands in the conference. The meeting also named Cody as the location of the annual spring music festival.

Band directors attending the meeting were Louis Duhig, Thermopolis; Richard Kemp, Cody; Caryl Alexander, Lander; Roger Pelton, Lovell; Vasil Nicola, Byron; June Collier, Powell; Robert Nelson, Basin; Walter Drenson, Greybull; E. V. Worsham, Worland; and Miss Ruth Partidge, Burlington.

Richard Kemp will serve as president of the association for the coming year, assisted by June Collier, vice president, and E. V. Worsham, secretary.

## Mississippi Educators Meet

Jackson, Miss.—The annual fall meeting of the Mississippi Music Educators Association was held in Jackson on Sept. 7th. Tentative dates were selected for the state band clinic, which will be held in Hattiesburg. Also discussed were the district sectional clinics, which will serve as a means of furthering interest within the various sections of a band.

## South Dakota Clinic Will Feature Lecture on Drums

Sioux Falls, South Dakota—The South Dakota Music Educators Clinic will be held here November 25th, with a large attendance expected from educators throughout the state. Among the highlights of the meeting will be a drum lecture and demonstration by R. Ariel Cross, director of music in the Tama, Iowa, High School and author of an article on drum rudiments in the current issue of *The School Musician*.

## Dr. Maddy Conducts at Univ. of Illinois Clinic

Urbana-Champaign, Ill.—Joseph Maddy, director of the National Music Camp, Interlochen, Mich., was guest conductor of an orchestra composed of Illinois high school students at the second annual String Instruments Clinic, sponsored by the University of Illinois School of Music, which was held at Urbana, Nov. 8th and 9th.

Purpose of the clinic was to promote and stimulate string teaching and playing throughout the state and "to bring together workers in a common cause," said Wolfgang Kuhn, general chairman and assistant director of the University orchestra.

Besides Dr. Maddy, clinic personnel included Eugene Creitz, instrumental director, Austin High School, Chicago; and Louis A. Potter of the University faculty, both of whom were on the Interlochen staff last summer. Also from the School of Music were Prof. Paul Rolland, violinist; Prof. Walter L. Roosa, conductor of the University orchestra; and Kuhn.

Dr. Maddy conducted the University orchestra in a special concert on the evening of November 8th and conducted the high school string orchestra, November 9th.

Music supervisors and instructors and string instrument players from high schools throughout the state attended the clinic. The clinic was held for the first time in 1945.

## Top Men at Nebraska Clinic

Lincoln, Nebraska—The University of Nebraska campus will be the scene of a band, orchestra and choral clinic on Nov. 21-23. Guest conductors for the clinic include: Band, Lt. Col. Harold Bachman; Orchestra, Dr. DeRubertis of Kansas City; Chorus, Bob Shaw of Waring's "Pennsylvanians"; and Twirling, George Rhoades of Kansas City. Sight reading of the clinic materials will be done by the university band, orchestra and chorus.

## Floridans Hold Clinic

Tampa, Florida—The Florida Bandmasters Association, in conjunction with the Florida Musical Educators Association, will hold a clinic in Tampa on November 18th and 19th. Primarily for directors, the clinic program will feature a band composed of selected students from many Florida schools. Al Wright, of Miami Senior High School, is chairman of the clinic band committee.

## Olsen is Guest Conductor

Stromsburg, Nebraska—Mr. Walter Olsen, director of music at the Fremont Senior High School, acted as guest conductor at a band clinic held at Stromsburg on October 30th.

# Flash—

Address Your Letters to the  
School Musician News Room

By Muriel Hawitt

**New Braunfels, Texas**—High school band membership has increased to ninety this year. With a total school enrollment of 520 students this is somewhat of a record. Victor Kase is Director of music.

**Hinton, West Virginia**—Bandmaster Wesley Moore supplies Bakersfield, California High and Junior College as his new address. He is in charge of all band work there.

**Grand Island, Nebraska**—Vast crowds of spectators at the Harvest of Harmony Parade, and capacity attendance at Ryder Park for the evening program served as evidence of the fact that these impressive festivals were missed during their absence through the five war years, and are most heartily welcomed back. Top awards to high school bands went to Kramer high of Columbus in Class A, Gothenberg high in Class B, and Fairmont high in Class C.

**Lincoln, Nebraska**—Nineteen high school bands with a membership of nearly 1,500 musicians stepped out on the athletic field on October 5th and strutted their way into a marching demonstration which lacked neither perfection in instrumentation nor in drilling.

**Huron, South Dakota**—An announcement by the State high school music association disclosed plans for two Region 3 music contests. The contest for the vocal groups will be held in January, and the ensemble and bands in the spring.

**North Platte, Nebraska**—Railroading was the theme of the high school band demonstration at the half of the Bull Dog-Alliance game late in September. The band entered the field in the form of a train. On the field, a "conductor", presenting appropriate pantomime, assisted passengers from the train. As the train left the field to the tune of "Comin' Around the Mountain" the drill formed a locomotive. Interesting was the idea; and pleasing was the presentation.

**Sioux City, Iowa**—Central high band appearances have afforded added pleasure this year with the highly skilled performances by their seven attractive majorettes.

**Stromsburg, Nebraska**—A drill, timed to perfection by the Stromsburg band marching unit, had a stimulating effect on those attending the Silver Creek game late last month.

**Mount Hope, West Virginia**—Clarence Edmundson returns to school music after his Army release. Mr. Edmundson is band instructor at Du Bois high school.

**Sioux Falls, South Dakota**—At the colorful college Teepee Day parade here Rock Rapids, Iowa, was awarded first prize among high school bands marching in the celebration. Band Director is James White. Canton, Palmer Kremer, Director, ranked second, and Dell Rapids, directed by Ardis Brammer, third.

## Bandsmen of Elkton, Mich., Have Big Shoes to Fill



The sixty members of the Elkton Community School Band of Elkton, Mich., will have their work cut out for them this year in equalling the splendid record hung up by last year's band. Among last year's achievements is the only 1st Division rating in class C won in the Michigan State Band and Orchestra Festival. Performances by the band this year will include athletic events, social programs, concerts, and community programs and parades. Stanley Bauman is director of this excellent organization.

## Ohio Minstrel Men Perform on Annual "Showboat"



Well, if it isn't Mr. Bones! With all the traditions of the old-time minstrel shows the students of the Wilmington, Ohio, High School present an original musical production each year. Shown above is a scene from the 1946 production, with band, glee club and end men poised for action. The "Showboat" performance has come to be a much anticipated community event, and it is directed by Mr. Ralph G. Stopp.

## Band of Camas, Wn., Definitely on the "Must" List

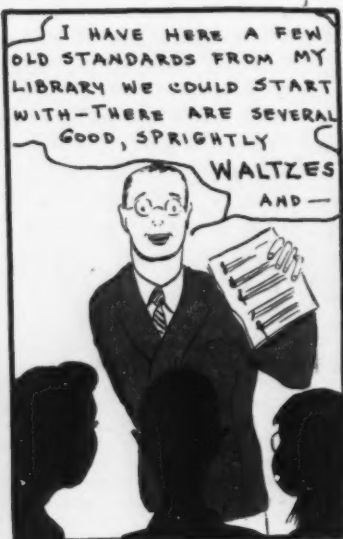


One of the more prominent bands of the Pacific Northwest is the Camas High Band of Camas, Washington. Under the direction of Wayne Moffitt, the band is on the "must" list for all school athletic and social events, rallies, parades, and a number of civic activities. A memorable event of last year was the band's participation in the annual Rose Festival in Portland, Oregon. During the Festival Jeannette Harbin-ski, head majorette of the Camas band, won first prize over 150 competitors.



# POCO POINT

By John Harpham



(Here you are from Page 18)

should be made only on thoroughly soaked reeds as good cane is very brittle. The wires on a new reed are apt to be loose if held in stock for any length of time, but will only require a good soaking to return to the proper shape. Remarks made about cleaning reeds and storing in vials apply equally to bassoon reeds. To insure an airtight fit on the bocal, it may be necessary to ream, or the bocal may need correction.

#### Tools of the Trade

Good quality reed tools are hard to find, so the ever-available safety razor blade is the best bet for the student who has little adjusting to do. While waterproof sand paper is handy to work down the tip of a bassoon reed, it is hard to get paper fine enough for the oboe reed tip. If a razor blade is used, the single edge blade will be much better than the double edge. A blade holder should be used if available. A plaque is necessary to place between the reed blades when scraping. Thick blued steel plaques are available, but I prefer a spring steel plaque .006" thick for oboe. I make mine from the .006" section of a cheap feeler gauge.

It is well to have a mandrel for both oboe and bassoon reed work and a reamer for bassoon reeds. A "must" is a good cutting block. These are available through manufacturers, or you can make one out of a 2" round piece of very hard wood, like ebony or plastic. The cutting surface should be slightly arched. I would recommend a good hollow-ground reed knife, but I have had to make my own since the war cut off Swedish steel, so the razor blade will have to serve for a while. A small surgical knife is sometimes used.

The oboe player should keep a sheet of bladder skin to replace if necessary. After applying, a coating of clear nail polish over the skin insures its staying in place. While the bassoon reed can be placed in a glass of water for soaking, the oboe reed should be dipped in the water and then left to soak outside the glass so the skin does not soak off.

In closing, I wish to emphasize the fact that a good reed is the cheapest in the end and in 90% of all cases will require few, if any, of the adjustments explained here. If some slight adjustment is necessary, the good reed has enough wood to work with.

Now that oboes and bassoons are being manufactured again we will hope that these tone color instruments will find wider use. I will be more than pleased to answer any inquiries sent me concerning double reed problems not covered in this article.

# Economy

## PLUS 6 OUTSTANDING FEATURES

### GRETSCH

# COLOR-TONE REEDS

... The Plastic Reed with the Vibrancy of Cane

## The Color Tells the Playing Strength

Affords highest playing qualities.  
Moisture-resistant.  
Longer playing life.  
A distinctive color to distinguish the playing strength.  
Accurately surfaced.  
Graduated to strength.

Most good music stores now stock these superior reeds, or send us your order direct and convince yourself that Color-tone solves your reed troubles.

### GRETSCH

## COLOR-TONE

CLARINET REEDS . . . \$ .75 each  
ALTO SAX REEDS . . . .90 each  
TENOR SAX REEDS . . . 1.00 each

Be sure to specify color wanted

### The FRED. GRETSCH Mfg. Co.

Musical Instrument Makers Since 1883  
218 So. Wabash Ave., Chicago 4, Ill. • 60 W. 42nd St., New York 18, N.Y.

# ENJOY THE THRILL OF PERFECT PLAYING PERFORMANCE

PRODUCT OF  
SELMER

## Clarion

CRYSTAL GLASS  
Clarinet Mouthpiece

## \$10<sup>50</sup>

Choice of 4 facings—  
close to open—that  
never change.

**AT LEADING MUSIC STORES EVERYWHERE...**  
 GIVES POWER AND BRILLIANCE WITHOUT SACRIFICING TONE QUALITY

*doris*  
**Stockton**  
america's first lady of the marimba



"Extraordinary talent ... brilliant technique ... breathless speed and accuracy ... a perfect magician of romantic harmony ..."

No, these aren't the ravings of an overenthusiastic press agent. They are direct quotations from well known and sober-minded critics after hearing Doris Stockton perform either in jam-packed concert halls or as featured soloist with such organizations as the New York Philharmonic—Leopold Stokowski and The Hollywood Bowl Orchestra, and others.

Meteoric is the word for Doris. Her fame is another demonstration of the marimba's power of expression, and its place in the family of basic musical instruments. Of course she plays a Deagan.

**J. C. DEAGAN, Inc.**  
1770 Berteau Ave., Chicago 13, Illinois

**DEAGAN**

*the world's  
Finest Marimbas*

## We Knew Him

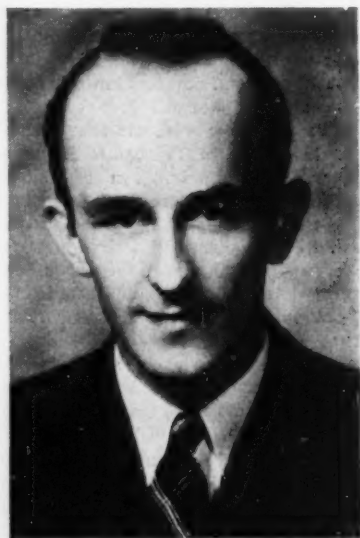
**Willis E. Smith**  
Arthur, Illinois

1932 WAS A YEAR OF CHANGES in the American scene.

The death in that year of John Philip Sousa was mourned by the musical world and by the nation at large, while the growing popularity of Rudy Vallee caused a saxophone stampede among the nation's youth. Franklin Roosevelt was making the first of his many presidential campaigns, and a Chicago hotel ran a series of advertisements in *The SCHOOL MUSICIAN* offering special consideration to music students, free practice rooms being only one of the inducements.

In May of 1932 high school instrumentalists from twenty-five states thronged by the hundreds to Marion, Indiana, for the National Solo and Ensemble Contest. Among who emerged from the welter of instrumental activity with the coveted First Division honors securely pocketed was a young trombonist from De Kalb, Illinois, named Willis Smith. His nostalgic rendering of "My Old Kentucky Home" had placed him in the front rank of the trombonists.

Like the other contestants at Marion, Willis Smith had earned his right to compete in the nationals by winning in his district and state contests. In October of 1932 *The SCHOOL*



Today as band director at Arthur, Illinois, Mr. Smith is instilling in his students the same appreciation of good music which carried him to national recognition 'way back in 1932.



im

ANGES

John  
by the  
ion at  
ularity  
ophone  
youth.  
ng the  
l cam-  
ran a  
n The  
special  
ts, free  
of the

instru-  
states  
Marion,  
lo and  
merged  
atal ac-  
Division  
a young  
Illinois,  
ostalgic  
Home"  
rank of

at Ma-  
ned his  
nals by  
ate con-  
SCHOOL

Arthur,  
in his  
on of  
to na-  
1932.

## ... WHEN



In The SCHOOL MUSICIAN of October, 1932, Willis Smith was honored for his 1st division performance in national contests at Marion, Ind.

MUSICIAN ran his picture on a page devoted to contest winners.

After another year as first trombonist with the De Kalb High School Band, Willis Smith had definitely decided on a career in music. Entering Northern Illinois State Teachers College at De Kalb in 1933, he immediately plunged into every musical activity on the campus.

His first teaching position was at the Community High School in LaRose, Illinois. Here he taught both music and math and organized a highly successful band and a capella choral group. He continued his work in dance orchestras as an extra-curricular activity and put in several arduous summers at Illinois Wesleyan University, eventually earning his Bachelor of Music degree in 1944.

At Arthur he has developed many contest-winning soloists and ensembles, and his principal goal is to restore the school's former prominent position in contest work, an objective which is very close to being realized. But, though they may not realize it, the best of his soloists will have to go some to top the Willis Smith who won national acclaim back in '32—a man of whom we're proud to say, "We knew him when. . ."

## Overture TO A NEW STANDARD OF INSTRUMENT DESIGN



● In announcing a new line of William Frank instruments, we make this statement: No cornets, trumpets or trombones offer more in appearance, performance and value than those that bear the inscription William Frank ARTIST MODEL.

Remember first YOU CAN BANK ON A FRANK and, secondly, that William Frank ARTIST MODELS are the finest creations of a company that has been specializing in band instrument manufacture since 1909.

*William Frank Company*  
CHICAGO

*Where Craftsmanship Has Been a Tradition Since 1909*

*Exclusive Distributors*

**TARG & DINNER, Inc.** The Wholesale Music Center  
425 S. Wabash Ave., Chicago 5, Illinois

## The Clarinetists Column

## Allen Hadley Bone

Duke University, Durham, North Carolina

This month we shall take up the matter of the practice period and some general WHATS and HOWS of PRACTICE. I assume that by now you have settled into the routine of your school year and are getting into the swing of regular daily practice upon your instrument. Since it is so easy to spend your practice period in a poorly organized study of improperly chosen objectives, I believe that one of our first months together should be spent in suggesting proper practice materials and methods.

For this month my suggestions will be general in nature; to be followed in subsequent columns by detailed treatment of the most important phases of technic building. Both the beginning and the advanced student should find help in the general suggestions which follow.

### Choosing the Practice Period

Think through the routine of a typical day and find an hour that could be kept in reserve for PRACTICE ONLY. Let nothing interfere with the practice period. Remember: No matter how important your daily activities may seem to you now, they are going to be replaced by even more demanding activities as you grow older, and your responsibilities to school and mature living increase. You are never going to be any less busy than you are right now. Now is the time in

your life when you can best afford time to lay a solid technical foundation for your future musical success.

The earlier you surmount the technical obstacles of your instrument—Tone Production, Register Flexibility, Fluency of Fingering, Articulation Modification—the greater will be your chances of becoming an artist. Artistic musical performance begins only after technical problems become a matter of habitual, sub-conscious manipulation. Artistry begins where technical concentration leaves off. The more sensitive you can become to musical (rather than purely technical) considerations in your playing the greater will be the true value and pleasure of your musical experience.

As the foundation to artistic musical performance, technic is invaluable; as an end in itself, it is mere virtuoso display of the most superficial kind. Generally speaking, it takes about six years for a clarinet player to arrive at sufficient technical command of his instrument to be ready to take up a concentrated study of phrase balance, tempo modification and the many other subtle nuances which make up the elements of musicianly or artistic performance. So begin now with the work of laying a solid technical foundation for your future as an artist on your instrument.

*Regular daily practice is the only road*

to ultimate technical control of your instrument. I have had a good many students who followed this road at the expense of that extra hour of sleep in the morning. Get up at 6:30 A. M., if that is the only possible hour you can find in your whole day for regular practice.

### Length of Practice Period

For those of you who have played clarinet more than a year there is no physical reason why you cannot practice for one hour without interruption. Depending on your age and consequent span of concentration, it might be well for players below eighth grade to break the hour period into two one-half hour periods at two distinct times in your daily routine. Example: One-half hour before going to school in the morning; one-half hour immediately after dinner at night.

For students who have only recently begun work on the clarinet, regardless of age, it would be well for you to practice not longer than fifteen minutes at a stretch for the first month or two. Rest for a few minutes whenever your lips (embouchure) or hands become fatigued. This is important. After a couple of months you should be able to extend your practice interval to one-half hour. Within the first year of study, if you are conscientious, you will acquire

*Luellen*

**CRYSTAL**

(GLASS)

**for the clarinet**

Crystal is the triumph for the clarinetist. It is made of jewelry or wear than a plastic. It has the appearance, an surprising clarity and a superior tone quality. Takes regular cleaning. Available in Medium Close; No. 2 Medium Close; and goes into the music store.

*Luellen*

**PLASTICS**

**for all reed instruments**

Luellen Plastic Reeds are instant playing, always ready. They are made of a special plastic that outlasts any cane reeds. Each reed is individually hand-crafted and finished. Brilliant tone, full range, and is recommended by U.S. Armed Bands and Symphonies. Available for Bb, Alto and Bass Clarinet; Alto Saxophone; Baritone. Buy direct from your dealer. Guaranteed to Play.

*John Luellen & Co.*

17034 PAGE AVENUE, HAZELCREST, ILLINOIS

the habit of two one-half hour practice periods per day.

Keep this habit; extending it to one hour per day, as soon as you find you can maintain sustained interest and concentration, for as many years as you can possibly do so.

#### Distribution of Activity During Practice Period

We have so many different stages of development within our family of readers that it is difficult to suggest a study plan of one hour in length which will suffice for all students. Here, however, is a general plan which should aid a great many of you in plotting your practice schedule:

5 minutes: *Tone quality analysis.* Practice systematically in each register. Accompany with CRITICAL LISTENING as you play.

5 minutes: *Specific fingering problem.* Concentrate on one problem per week. Very detailed concentration is expected here. *EXAMPLE:* Low E-F-F #G, going up and coming down, over and over. One week play with Left-Right-Left alternation of little fingers. Next week play with Right-Left-Right alternation of little fingers. Play one selected problem pattern over and over for 5 minute interval. I have heard the finest players practice in this manner for an hour or two at a time, starting slowly; gradually increasing speed.

15 minutes: *Technical exercises,* assigned by your private teacher or music director, taken from an instruction book and designed to provide organized application of: (1) fingering patterns, (2) technical dexterity; based on scale, arpeggio, miscellaneous interval patterns, (3) rhythmic figurations, (4) articulation patterns.

10 minutes: *Isolated scale, arpeggio or interval study.* There is no more effective short cut to technical fluency than a carefully organized study of these basic elements of technic. Become familiar with all major and minor (both forms) scales and their derived arpeggio and interval patterns. This study must be conducted over several years beginning with the first year of playing. It is most important that a very gradual increase in speed, from day to day and from week to week, prevail as you increase the number of keys from year to year. You ought to use a metronome for this phase of your practice more than for any other.

5 minutes: *Articulation (tonguing)* studies of varying degrees, from extreme staccato to legato treatment of single note series, as well as all sorts of articulation patterns dealing with groups of notes, i.e. slur two-tongue two. Above mentioned scale, arpeggio and interval studies can well be applied as basic material for practice in various types of articulation.

10 minutes: *School Music study.* A portion of each practice period should be spent in fulfilling your responsibilities to your school organization—Band or Orchestra. In working on school music, however, be sure to gain a maximum value from the time you spend by: (1) Choosing isolated difficult passages instead of playing through the whole march or concert selection, (2) Applying all approaches used thus far in your practice period—thinking of tone, preferred fingering patterns, tonguing, etc., (3) Practicing each technical passage *SLOWLY* at first; *REPEATING* over and over; gradually *INCREASING* the tempo—use of metronome is again strongly advised.

10 minutes: *Solo study.* It is strongly

recommended that you have some solo assignment for each week's practice. It will perhaps take you a month or two to complete the study of a given solo, but still you should allow yourself a minimum of 10 minutes daily for this sort of study. Listen and think very critically as you work on this phase. Plan to memorize each solo covered and make it your objective to *play it publicly*—for a Civic Club, at School Assembly, for your friends, or at home for friends and family. Most important: Choose solo material within your grasp technically. There are many easy solos available. Have your teacher or director help you

to choose solos which have musical value—which are not merely cheap technical display pieces.

In future columns I shall take up some of the above practice objectives in detail. Next time I shall make a few additional comments on *HOW* to practice and take up the problems of selecting study materials—method books, solos, ensembles; clarinets, mouthpieces and reeds.

Be sure to let me hear from you if you have any special questions or comments. Thanks for the kind notes of welcome from several of you. ADDRESS: Allan Hadley Bone, Director of Band, Duke University, Durham, N. Carolina.



## MATCHED COMBINATION

This trio works so smoothly and easily together that you'll find yourself playing better with much less effort. The facing and interior of the Goldentone Plastic Mouthpiece is especially designed for the Goldentone Plastic Reed, and the Magni-Tone Ligature allows the reed to vibrate freely.

Try this *factory-matched* combination at your favorite music store to find out what it really means in matchless performance.

Packaged in handsome white plastic box that can be re-used for cigarettes, cards, jewelry, or other purposes.

AVAILABLE WITH EITHER BLACK OR WHITE MOUTHPIECE—MEDIUM FACING

	BLACK	WHITE
FOR CLARINET	\$4.95	\$5.95
FOR ALTO SAX	\$5.95	\$6.95
FOR TENOR SAX	\$6.95	\$7.95



**GOLDENTONE PLASTIC REED**  
for modern, brilliant tone and instant response. Guaranteed for a full year. Available in 6 strengths.



**GOLDENTONE PLASTIC MOUTHPIECE**  
in gleaming ivory-white or jet black plastic with special facing and interior. Medium facing only.



**MAGNI-TONE LIGATURE**  
permits "free vibration" yet it holds the reed securely.

PRODUCT OF  
**Selmer**

AT LEADING MUSIC STORES EVERYWHERE



# Let Me Answer Your Flute Questions

Send them to Rex Elton Fair, Department of Music  
University of Colorado, Boulder, Colorado

## So You Are Writing an Essay!

Question: "Dear Mr. Fair, of The  
SCHOOL MUSICIAN: I just wish that I

might find words to tell you how very  
much I appreciate the wonderful help  
you have given me through your column,  
your flute methods, and other contribu-

tions that you have been offering to those  
of us who have not had the good fortune  
to be studying with fine flutist teachers.  
When you said in your last September  
column that 'Wishful thinking alone will  
build naught but castles made of dreams,  
etc.' it gave me the idea that maybe I  
would do well to start writing a required  
essay that must be completed by the  
end of this school year. This is my  
senior year, and I have chosen to write  
about the flute. Any helpful hints that  
you can give me will be so gladly received  
that, well, I'll have an extra copy made  
for you if you feel that you would like  
it. Yours truly and sincerely, Irma Lee  
Falkinberger, Jutland, Vermont."

Answer: Thank you, Irma Lee, for  
such a good letter. We are of the opin-  
ion that any "helpful hints" that we  
might offer you would be of more than  
ordinary interest to many of our readers,  
so for that reason we are going to dwell  
at some length on this subject.

## The Primitive Flute

The Flute is often and (we believe)  
rightfully called "The Nightingale of the  
Woodwinds". This is particularly true to  
those who are familiar with its clear,  
enchanted tone that has the power to  
excite even the birds to a state of ecstasy  
in song. Truly an instrument of Nature  
is the flute.

Surely it must be true that the origin  
of music was founded on natural rhythmic  
forces. There can be little doubt  
that it was the sound of the waves of  
the ocean, of the water falls, the constant,  
even motion of a bit of drift-wood lodged  
in some rapidly flowing stream, the wind  
singing in the trees, the song of birds,  
or some other form of nature's ever present  
rhythms that prompted our early an-  
cestors to gather in groups, and to merely  
slap their hands together so that they,  
too, might create and enjoy some form  
of physical rhythm of which their child-  
like minds might be conscious.

However, long before man ever exer-  
cised such rites that would take him  
beyond the natural rhythmic forces by  
imitation, the zephyrs that gently kissed  
the myriads of reeds or "reed flutes" that  
grew along the water's edge were pro-  
ducing sweet sounds that might have  
been likened unto that of Schumann or  
Schubert, in pianissimo effect.

Also there were winds of such force  
and violence as to instill most horrible  
fear into the hearts of all living crea-  
tures, but these same winds—as the force  
of them was interrupted by trees and  
mountain crags—were as the breath of a  
great musician, playing upon his flutes;  
music in fortissimo effects, depicting the  
torturous and horrible, such as might  
have fallen from the pen of the great  
Tchalkowsky.

It is an interesting and fascinating pic-  
ture one can create within his mind, if  
he will imagine the first wayfarer of a  
few thousand years ago, when suddenly  
he became conscious of the fact that the  
wind was producing pleasing sounds  
variable in loudness and pitch, as it blew  
across the open ends of the hollow reeds.



"I'D JUST LIKE TO KNOW WHO GAVE  
HARRY THAT GOLDENTONE PLASTIC  
REED FOR A WEDDING PRESENT!"

## Goldentone PLASTIC REED

You'll be "wedded" to a Goldentone  
Plastic Reed, too, the first time you try  
one! You'll like the instant response—  
no wetting, no waiting! The smooth tip  
is easy on the lip. Every Goldentone is  
guaranteed for a full year. Available  
in 6 carefully graded strengths. Try a  
Goldentone at your dealer's today.



For Clarinet, Alto and  
Tenor Sax . . . . . \$1

Also available for Alto Clarinet, Bass Clar-  
inet, Soprano Sax, and C-Melody Sax at  
\$2 each.

PRODUCT OF SELMER

Eventually he plucked one of those reeds and was both amused and amazed to find that he, too, could extract a tone from it by holding his lips to the edge of the hole or open end, and then blowing across the top of it.

In due course of time it was discovered that the shorter reeds produced a tone of higher pitch than did the longer ones. It is possible too, that while he was playing with those reeds, a long one was found that produced a higher pitch than the short ones.

Probably by that time his slight mechanical and acoustical senses had been awakened to the extent that an investigation followed. Upon careful examination of that particular reed, it was discovered that a hole had been worn through the side of it. It called forth very little ingenuity to prompt him to cut a hole in another reed, only to find that by so doing the air column had been deflected and shortened, thereby making the longer reed respond in pitch to the likeness of the shorter one. When this hole or vent was covered with his finger, the effect was just opposite.

Thus, it was then and there that the first man-made flute was created. Even today, with our most modern wood-wind instruments, the change of pitch brought about by the manipulation of many padded stops or keys is a matter of shortening or lengthening the tube upon which the mechanism is placed. It is, of course, possible to alter the pitch by fourths, fifths and octaves on the modern flute by changing the tension of the lips.

But now to return to our primitive flutes. It is interesting to know that for untold centuries they were used as a means of amusement and entertainment, also for religious rituals and love making. In time of drought and famine, or during the scourge of disease, the flute was often used in an attempt to awaken the gods, and to call them to perform their rites and duties.

#### Mythology of the Flute

These beautiful soft toned pipes or flutes have played such important roles in the development of mankind as to demand the careful attention and much research on the part of many of our most prolific historians. Many who have given serious study to the history of the flute, have said that the god Osiris of Egypt gave the flute very great consideration and was responsible for its rather sudden popularity. All of our flute playing fraternity have heard the story of the great god Pan of Greece, and his love of this instrument. Then there was Krishna, Indian god of the woods, of whom it has been said played his flute so delightfully that all who heard him followed in his path of divine loveliness, even unto the end of mortal life.

When next you play on your flute, if you will allow but a passing thought to attest to the fact that you are playing on an instrument of such color and romance, it is bound to afford you extra pleasure and inspiration, and to incite a keener interest in your performance.

Generally speaking, people (even many of those numbered among musicians) do not realize the important role that the flute plays in our music. Those of us who are directly interested in the promotion of this—"The Nightingale of the Wood-winds", or the "King of the Wood-winds"—should assume the obligation of informing our public at every opportunity, of its usefulness and charm, of its grace and loveliness.

(Continued on page 33)

# The Tone Heard Round the World



In Every Clime and Country

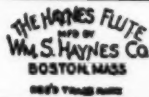
Haynes Craftsman-made Instruments

Are Used by Leading Flute Players

## THEIR OUTSTANDING CHARACTERISTICS:

Perfect Intonation! Light Responsive Action! Beautifully Modelled Bodies and Key Mechanism! Above All, A New Specially Designed Head Joint Guaranteeing Even Balance and Full Rich Low Tones as well as a Fine Middle and High Register.

NEW CATALOG ON REQUEST



TRADE MARKS USED ON  
HAYNES FLUTES  
FOR YOUR PROTECTION



**WM. S. HAYNES CO.**

108 MASSACHUSETTS AVE., BOSTON 15, MASS.

Branch: WM. S. HAYNES STUDIOS, INC.

33 West Fifty-First Street, Suite 4, New York 19, New York

Symphonie No. 35  
Adagio  
W. A. Mozart (1756-1791)  
Flauto  
Fagotto  
Coro  
Tromba  
Timpani in Es B  
Violino I  
Adagio

Great music calls  
for fine instruments

*Armstrong*  
THE NAME TO REMEMBER IN *Flutes*

WRITE FOR CIRCULAR  
W. T. ARMSTRONG CO.  
ELKHART, INDIANA

## Scales and More Scales

A young lady from our great "Southland" has written us to the effect that their high school band director has insisted that his players must memorize all major and minor scales, as well as all major and minor arpeggios. She writes in part, "Please do not use my name as I am the flute instructor, and it simply won't do for anyone to know that I'm having trouble with scales. I've learned the arpeggios, but those scales! Oh Dear!, they simply get me down. Will you please help me as you have done so many times before? Thank you, and thank you again."

### Minor Scales

In order to thoroughly understand all the minor scales, it is most essential that the key signatures be memorized, AND— all minor chords or arpeggios be memorized. Any given minor scale uses its relative major signature, which is the second note of your minor arpeggio. As for instance: The relative major to C minor is E flat. The relative major to D minor is F, etc.

Now, to play the natural minor scale of C, merely start on C and play the scale of E flat, as C D E flat F G A flat B flat C. This scale (in all given keys) descends the same as it ascends. D (natural minor) would be D E F G A B flat C D, both ascending and descending.

The Harmonic minor scale is just like the natural minor scale with seventh note raised a half step. The harmonic minor scale of C is C D E flat F G A flat B natural and C. Descending the same way. D (harmonic minor) is D E F G A B flat C# D. Descending the same way.

The Melodic minor scale ascends as though it were a major scale except for the fact that the third note of the scale is lowered one half step, as for instance: C (Melodic) would be (ascending) C D E flat F G A B C. In descending, it simply uses its relative major signature and would come down as C B flat A flat G F E flat D C.

If there are any who do not understand these scales, and are really anxious to learn them, please write me and I'll go into more detail, as my heart is set on helping you.

## Jones (cont.)

tain beats. The cymbal may do the same, but both of these instruments allow for considerable showmanship on the part of the player should the director so desire. The bass drummer may develop many fancy arm movements as may the cymbal player. Scotch style drumming is always good—and generally different.

In some bands the signals and roll offs are given by the drum section—this being, of course, secondary to the drum major signals. But some quite fancy beats result, and they are effective when properly learned and used. I had a marching band one time which did every maneuver from a pre-arranged drum beat signal—using a particular drum beat for each movement. Of course, the movement began either at the end of the pre-arranged beat or on a certain count thereafter. In this manner, there were no noticeable signals and drum beats and movements coincided exceedingly well.

I cannot put too much stress on extra rehearsals by the drum section—in other words, let's give all we can rather than sit back and see what we can get.

# Drums

By John Paul Jones  
Director, Department of Music  
Northeastern State College,  
Tahlequah, Oklahoma

## The Rudimental Way

Percussion problems are not always what they are drummed up to be. I know that sounds a little corny but nevertheless there is fact in the statement. I would bet a great many readers right now are drumming and making plenty of noise, yet feeling that the rudiments are something of a mystery—and that besides they are only a necessary evil after all.

Nothing could be farther from the truth. The necessity for having the rudiments is brought about by a need for any easy way to play various suitable drum beats. And no way is easier than the rudimental way.

Some time back I heard the Navy band while on tour in this section. I would give my right arm for the drum section—smooth as silk and versatile! So many school drummers assume that one should be a snare drummer only. So many band directors assume that just anybody can beat the bass drum or "clang" the cymbals. Such is not the case, for no musician in the band or orchestra has such a broad field for accomplishment, of which the snare drum is only a minor

part. For that matter, of all the percussion section I would say the tympani is the most important. Next, in my estimation, comes the bass drum, and I would think a long time before I put it second. Here at the college I have tried three cymbal players this fall before finding one who had the knack of getting good cymbal tones and playing them musically.

Since we are right in the middle of the marching season, let me caution you about your street beats. Be sure the way you play them is rudimentally correct. This will mean a much cleaner and clearer drum beat. Only yesterday I had to caution one of my drummers on a six-eight beat because he was not playing the three eighth notes as flam accents. This gives breadth and fullness to the drum—a touch of professional pride is attached to such drumming. Most every street beat will require a flam on the accented beat, and it should be there.

## Review of Material

I have before me a copy of the new book—"Reviewing the Rudiments" by Harvey S. Whistler, a Rubank publication. Most interesting is the sub-title: "The twenty-six rudiments and how to play them." How often do we have to check all over again just how to play certain rudiments when we go back to review them. Certainly the more common ones should be at the tips of your fingers constantly, and "Reviewing the Rudiments" will help you do just that. Each of the twenty-six rudiments is carefully explained and illustrated with related exercises. The latter part of the book is given over to drum etudes, each one based on one particular rudiment and all twenty-six are used. Much precious time will be gained if you study this material. The price is one dollar.

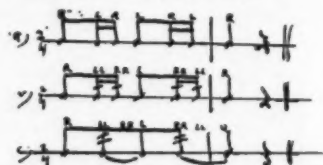
## Street Beats

The marching drum section should have plenty of ensemble practice. To begin with, every drummer in the section should know the street beats and the precise order in which they come. Nothing is worse than having to depend on one drummer to play a series of beats as he sees fit at the moment and then have all the rest follow that one man. Set a definite routine so that every one knows exactly what comes next. The bass drum may play an important part in the street beats, adding color and emphasis to cer-

## Street Beats

(Begins on Page 6)

dent will be playing a reasonable facsimile of a five stroke roll and on the right path to improve it.



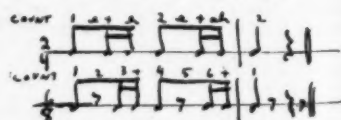
Now we are ready to take the well-known Short Two-Four and study it first without any embellishments and then as it is commonly played. (See Diagram I.)

If the drum section just isn't quite ready for the five stroke rolls the beat shown in diagram II can be used in both simple and embellished forms and it will be quite effective.

In six-eight time the same general principles apply. However, here our basic rhythm pattern must be in 6/8. To double or "bounce" the 16ths would be too fast, so we have to slow down to the speed of eighths for all except the five stroke rolls. Thus the long roll to which we first referred would be played as a 13 stroke roll as shown in Diagram IV.

Instead of a nine stroke roll we would now use a seven stroke roll, as shown in Diagram V.

However, the five stroke roll must be played in the same manner as it was in two-four time, except that it must be executed slightly faster as it starts on the last third of the count instead of on the last half count.



**DIRECTORS!**  
Get HARRY L. ALFORD'S FREE Catalog—"SHARPS and FLATS"  
No program complete without one or two of Mr. Alford's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alford's last arrangement, you'll want it. "THE WEDDING OF HEINIE & KATHARINA," "NERO," "HUNGRY FIVE" SETS, and "I'LL BE SEEIN' YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!  
HARRY L. ALFORD STUDIOS, 199 N. State St., Chicago, Ill.

## SEARCHLIGHT MUSIC READER

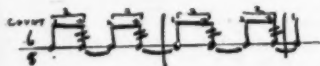
Text-work-book based on piano keyboard; for grade school classes in music reading readiness. Children love it; saves teachers' time, energy; prepares for SIGHT-READING in CHORUS; ORCHESTRA.  
Order now!

\$1.00 less school discount.

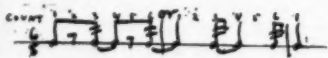
J. Weinert Hazen, 1542 N.E. 47 Ave., Portland 12, Oregon



This means that the student drummer can't simplify the five stroke roll in 6/8 time, so must first perfect his playing of the following rhythm, or else leave out the roll entirely. This brings to mind the fact that a large percentage of all student drum sections ruin the six-eight marches by their bands because they are really playing their five stroke rolls in two-four time, playing this:



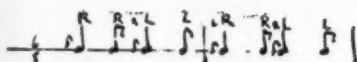
when it should be this:



in a march such as the final strain of Semper Fideis, by Sousa.

Diagram V shows the famous Short Six-Eight drum beat, first in a simplified sticking and then with proper embellishments.

Notice that only one flam is called for in the following pattern:



In many rudimental texts flams are called for on both the eighth and quarter notes. This was all right in the days when bands and corps marched at tempos from 100-110 beats per minute. The drummers could also execute Seven-Stroke Rolls, Double Drags, etc. at such moderate speeds but at the modern tempos of 120-132 he must "hustle" to execute clean flams on the quarter notes and five stroke rolls in place of sevens. Remember this when referring to older editions of rudimental drumming texts.

This naturally brings up my final point. The drummers cannot be expected to play rudimental beats above 132 cadence on the march, or 136 in concert. Many questions have come to me from directors on how to improve their drum section and upon observing the band find that they are trying to march at a double time or dog trot tempo. Naturally, nothing can be done for their drummers (or for the sloppy playing in other instruments for that matter) at such tempos. Sousa with the finest band musicians in the country played and recorded his marches slower than 132, usually around 124. It is not speed alone that makes a band sound snappy, but precision of rhythm at a tempo at which the band can execute these rhythms. A rhythmically-precise drum section can give a band much of this snap so train them on these rhythmic fundamentals and stick to moderate tempos for best results.

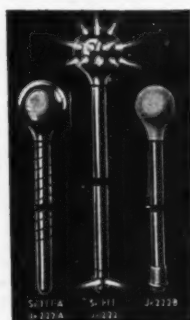
## WHY MUSICIANS ALWAYS DEMAND LIFTON INSTRUMENT CASES



Because LIFTON cases are custom designed for proper fit and beauty. Because LIFTON cases are hand made by skilled craftsmen with over 30 years of experience ... Because LIFTON cases give precious instruments their greatest protection ... and because LIFTON cases are made to endure. That is why fine instruments deserve LIFTON cases.

SELLING THROUGH JOBBERS ONLY

THE LIFTON MFG. CORPORATION  
18 WEST 18th STREET • NEW YORK, N. Y.



## THE NEW "SUPER SERV" ALL METAL BATON SINCE 1936

Heavily chrome plated throughout staff length. Made of best seamless steel tubing. A baton of strength and durability—"no toy". Baton length made to suit arm length. Twirlers; teachers of twirling technic; director of H. S. bands; are favored with a 50% discount off preceding price list.

Sr. Model 111A, 1 3/16 dia., spiral staff, length 32", metal ball.. \$14.00  
Jr. Model 222A, 3/4 dia., spiral staff, length 28", metal ball.. 12.00  
Jr. Model 333A, 1 1/16 dia., spiral staff, length 28", metal ball.. 10.00  
Sr. Model 111, 1 3/16 dia., plain staff, length 32", metal ball.. 20.00  
Jr. Model 222, 3/4 dia., plain staff, length 30", metal ball.. 18.00  
222A and 333A, staff without any ball but including extension. New extension fit any make of rubber ball—order now—stock is limited. 1/2 list plus \$1.00.

**BEN. F. WRIGHT** CREATOR OF THE STEEL BATON  
CREATOR OF THE LIGHT BATON  
33 CENTER STREET HAMILTON, OHIO

Cut out this advertisement and file for further reference

## EXPERT BOW REPAIRING

Violin, Viola, Cello  
and String Bass

## PROMPT SERVICE

Send postcard now, to reserve  
your copy of our New 1946-47

## BAND MUSIC CATALOG

Ready about October 1st.

**GURLEY-CLASGENS MUSIC CO.**  
Inc.

UTICA 2

NEW YORK

## GOOD



FREE EDGE NO BIND

## KRES KUT

A REAL AMERICAN REED  
ASK YOUR DEALER

Prescott Reed Mfg. Co.  
America's Oldest  
Reed Builder  
1442 W. Belmont, Chicago

Now is the Time  
to Start Your

Bundle Sub

## The "BAM FIFE"

An all metal fife with raised embouchure correctly designed.

Even, brilliant scale, splendid intonation, full rich tones, easy playing.

The favorite of Legion Posts and school drum and fife bands.



**\$3.95**

TAX INCLUDED

Designed by one of America's foremost flute players and held to rigid standards of musical excellence.

**ARNOLD PRODUCTS**  
108 Massachusetts  
Avenue  
Boston 15, Mass.

## Start NOW



### HOW TO TWIRL A BATON By Roger Lee

The most authentic book ever published on this subject. Makes it easy, for beginner or expert. Fully illustrated. Price \$1.00 postpaid. Order Today.

**The SCHOOL MUSICIAN**

## Strings

### "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.

### Playing Pizzicato

The playing of pizzicato is so easy that it is a pity it sounds so poorly in many high school orchestras. Like all other phases of string playing, it has its own special variety of tricks of the trade which, when understood and applied, make all the difference in the world with the resulting sound.

When we hear the average school orchestra play a pizzicato passage, the inevitable request of the conductor is, "Strings, can you play a little louder, please? I cannot hear the pizzicato." And again, "Pick louder, it does not cut."

Musically, the idea is absolutely correct, but the words used will not produce the desired effect technically.

To get down to the root of the matter takes only a few minutes of string-rehearsal time. Have the student place a finger (say B-natural) on the A string. Then pluck it with the right hand. It will generally sound like a dull thud, or plunk, with no resonance, no quality and no ring. Pulling the string harder with the plucking finger likewise does not improve the result musically. The larger part of the trouble lies in the left hand.

To prove this to the student, let him pluck his B-natural and then add pressure gradually with the finger that is holding down the note (left hand finger). He will be surprised to find, with a few trials, that the tone will keep on ringing as long as he continues to add pressure and as long as the string continues to vibrate. In fact, they can sustain a pizzicato note for a full two beats in a moderate tempo, with a little practice.

Secondly, for relatively fast runs, the trouble again lies in a lack of pressure in the left-hand fingers as they play the notes. These fingers should come down with strength and precision in pizzicato passage, even more pronounced than in bowed passages.

Psychologically, what actually happens with the student is that it seems so easy to play the pizzicato that the student lets the left hand relax as soon as his right hand finishes the plucking action. Thus the tone ceases to sound. When the one hand finishes working, the other unconsciously relaxes too.

### Watch the Harpist

Now, for the plucking finger. If you want to know how to really pluck a string watch the harpist. He above everyone else knows how to pluck a string correctly. Notice that the harpist does not curve his fingers outwards as he pulls his strings. Rather the fingers cave in at the first joints (nearest the finger-nail); cave in toward the palm or inside of the hand. It is one of the few places in all musical execution that the fingers do not curve outward.

Pull the string to the side slowly, with the fleshy part of the finger contacting the string. Then let the finger release

the string with as much verve as it can manage. And—keep those left hand fingers pressing!

The longer the string, the more resonant are the pizzicati. That is why the cellos and basses have less trouble making a juicy pizzicato than the violins. It also explains why the violin tone is so thin on the third position pizzicato. The E string of the violin, especially, is too short in third position and too thin to acquire any resonance.

Now that we have the basic principle set up as to how to produce a good pizzicato sound, let us proceed to the various varieties of pizzicato.

No. 1. The ordinary right hand pizzicato with the bow held in the fist, thumb placed at the corner of the fingerboard nearest the bridge on the violin and viola; and along the side of the fingerboard nearest the lowest string on the cello and bass.

No. 2. The same type of pizzicato, only with the thumb placed on the bridge on the violin and viola, so that the plucking is done right next to the bridge. This is a relatively modern effect and imitates the banjo sound.

No. 3. The pizzicato with the left hand itself, indicated by a small printed X over the notes. See diagram 1.



Diagram 1.

All fingers are placed on the notes written. The bow strikes the first note of the series to sound the fourth finger, and then, as each finger leaves the string, it pulls hard enough to pluck the string so that the next finger is sounded. No bowing after the first note.

No. 4. The left-hand pizzicato used as an accompaniment for a bowed note or passage. The Fifth "Air Varié" of Op. 89, Dancila, has the following passage:

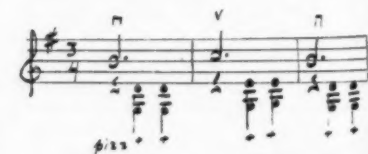


Diagram 2.

The upper note is bowed. The bow must be kept steadily on this string and in good motion while the third or fourth finger reaches over to the D and G strings and plucks them in the rhythm given.

No. 5. The "Spanish" type of pizzicato, which is executed with the first finger of the right hand which hits the

## TWELVE CHRISTMAS CAROLS FOR BRASS CHOIR

Arranged by  
**ROSS WYRE**

This collection reflects Mr. Wyre's complete familiarity with student ensemble work. General smoothness of part writing is a special feature, and the arrangements are so expertly devised that even the secondary parts have melodic interest.

Instrumentation: 1st Bb Trumpet (or Cornet); 2nd Bb Trumpet (or Cornet); 1st Trombone (Bass Clef); Eb Horn; Horn in F; 2nd Trombone (or Baritone) and Bass (Bass Clef); Baritone (or 2nd Trombone) (Treble Clef); and Piano Accompaniment (Conductor).

Prices:  
Complete Set of Parts...\$1.00  
Instrument Parts...each .15  
Piano (Conductor)......30

**THEODORE PRESSER CO.**  
1712 Chestnut St., Philadelphia 1, Pa.

## EPIC

is privileged to announce four new band works of distinction:

"THE CIRCUS"  
"AMERICAN / Eric Greenwood  
RHAPSODY"

THE CIRCUS, an impressionistic work, has humor, dashing rhythms, sharp, crisp melodies, and dramatic excitement.

AMERICAN RHAPSODY, an outstanding achievement in band music, is a brilliant dramatic work. The composer has handled the band with skill and power.

"FANTASIA"  
"OVERTURE" Andrea Rolland

FANTASIA is built on a romantic theme, nostalgic in mood and rich in harmonic color.

OVERTURE is crisp, rhythmically sharp and vital with melodic contrast.

	Full Band	Sym-phonie Band	Condensed Score	Extra Parts
THE CIRCUS By Eric Greenwood....	\$6.00	\$7.50	\$1.00	\$0.35
AMERICAN RHAPSODY By Eric Greenwood....	5.00	7.50	1.00	0.35
OVERTURE By Andrea Rolland....	5.00	6.50	0.75	0.35
FANTASIA By Andrea Rolland....	4.50	6.00	0.75	0.30

ALL TITLES ARE AVAILABLE . . . ORDER NOW from:

**EDUCATIONAL PUBLISHING INSTITUTE CORP.**  
545 Fifth Ave., New York 17, N. Y.

strings in the direction of the down-bow then strums back across the strings on the nail side of the finger in an up-bow direction, indicated thus:



Diagram 3.

Keep the finger that does the plucking very loose and relaxed for playing this type of pizzicato or it will become sore. Hold the bow in the fist as for the number one type of pizzicato.

No. 6. There is also the brilliant orchestra pizzicato where the bow is laid down on the desk or in the lap and not used at all during the execution of the number. "The Jazz Pizzicato" by Anderson (Mills Publishing Co.), is an example of this effect. Pizzicato type number five may be used in this piece where the sixteenth notes are written in the first ending.

Lastly, let us mention one characteristic of the bass pizzicato which was told us by that great bass artist, Anton Torello, principal of the Philadelphia orchestra. His statement was made to the effect that the bass pizzicato is loudest if the string is plucked very near the finger holding down the note—within three or four inches of the finger playing the note. It is next loudest if plucked near the bridge end of the fingerboard. And it is softest if plucked half way between the bridge and the fingered note.

### Rattles and Buzzes

Before we leave the bass pizzicato topic we should mention that there are two reasons for the rattle or buzz sometimes heard on the poorly executed bass pizzicato. First, the fingerboard itself may be worn down in certain places by the constant fingering so that the string hits against the fingerboard where it is not intended to do so. Secondly, the student may be guilty of relaxing his finger-pressure after plucking the string—letting his left hand relax when his right hand finishes its pizzicato stroke. Thus the string is not pressed firmly against the fingerboard and the vibration of the string causes it to rattle against the fingerboard.

Lastly, the pizzicato for the slap-bass effect: in this type of playing the string is pulled out away from the fingerboard and allowed to fly back against the fingerboard so that it hits the board hard. Rhythms are superimposed upon the basic plucked notes by hitting the lower strings with the palm of the right hand slapping those strings down to the fingerboard audibly in whatever rhythm the player desires.

This effect, however, has passed its peak of popularity and is becoming a much-less-used "special effect," like the ponticello, instead of an everyday standard routine. There was a period after its initial appearance when practically ALL Jazz Bass was played in this manner—even to the complete exclusion of any bowed notes whatsoever.

R. P., King City, Calif.: G. L., Syracuse, N. Y.: E. H. Dearborn, Mich.:—The materials you requested have been sent. Many thanks for your kind words and interest in the column.—E. G.

## STANDARD BAND FAVORITES

### Red Rhythm Valley

Modern Rhythm Arrangement by Charles Lee Hill. Full band \$2.00.

### Eyes of Texas

March Medley  
A new arrangement by Paul Yoder. Full band \$1.00.

### Sweet Bye and Bye

A March arrangement of this old Favorite by Southwell. Full Band \$1.00.

### Globe Dwellers March

By Geo. Rosenkrans  
This composer's marches are all good. This is his best. Band \$1.00.

### Rajah March

By Marie Louka  
A Zamecnik arrangement. Band \$1.00.

The above marches contain Modern instrumentation including Bell Lyre parts.

If you are not acquainted with these publications send for copies for examination.

Send for Volkwein Band Catalogs.

## VOLKWEIN BROS., Inc.

Music Publishers

PITTSBURGH 22, PA.

## New Publications for Woodwinds

### STUDIES

Orchestra Studies for Flute.....	\$1.00
from the symphonic works of Richard Strauss	
Studies on Upper Notes for Flute	
D. S. Wood.....	1.00
Twenty-Four Caprices for Flute	
W. Schade.....	2.00
Concert Studies for Bassoon (Op. 26)	
(Book 2).....Milde.....	2.00

### DUETS

Trois Duos Concertants (Op. 10) 2 flutes	
Fr. Kuhlau.....	1.00
Trois Grands Duos Concertants (Op. 87)	
2 flutes.....Fr. Kuhlau.....	1.50

### COLLECTIONS

Pleasures of Pan, Vols. 4, 5 & 6  
containing world-famous flute solos  
Each volume, complete \$3.50

Send for CATALOG NO. 4 & 5,  
of Woodwind Music

## THE CUNDY-BETTONEY CO., INC.

Hyde Park, Boston, Mass.

• Unless it concerns an affair of the heart the SCHOOL MUSICIAN faculty can answer any of your burning questions. Your instrumental columnists will welcome your letters.



# Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.  
Big Sandy, Montana, Public Schools

## Strictly for the Kids!

This column is for the kids. Directors, if you want to know how your horn players feel about their instruments, you may "horn in" on this column—expect to have your feelings tramped upon, or skip this issue if you can't "take it."

"Gang, we wuz robbed! Lookit the kind of horns we get tossed at us. Listen at the junk we gotta play on them. We jus' as soon rather play peck-horns or blat weasels (altos and mellophones) 'cuz we don't get the fun that cornets and clarinets have.

"Yeah, we get single F horns with an E<sub>b</sub> slide, and we never hit the right notes two times in a row. We gotta try to keep

the valves working and no one can show us how. We gotta tune the valve slides when we use the E<sub>b</sub> slide—in fact they're sometimes called crooks. Now I know we wuz robbed!

"We got one break. There's no competition, and we can fake plenty and get away with it—no one else wants the French horn to have to play, and the director can't show us how to play it right.

"Say, what were those freak 'Frenchies' we saw in the movies? One of them had a ton of pipes—looked more interesting than our school F and E<sub>b</sub> horns, and I didn't hear one wrong note. On top of all that, the music was lots better than

the blats we make chasing tubas around on afterbeats.

"Some guy was talking about double horns; what the heck are they like? Sounds like two horns in one. Could it be F and E<sub>b</sub> without changing the tuning slide? Naw, that couldn't be it. A good player would risk his reputation on either of those designs.

"Hey, what is all this B<sub>b</sub> French Horn stuff that our director is panning? Sez his college professor declared them inferior; no tone and stuff. That must be the horn with the short slides that was used when Harry James orchestra added a French Horn—good enough for him,

## EUPHONIUM

### Solos

Recorded by Harold Brasch  
Nationally Known Artist  
(Double Faced Records)

No. 1. Endearing Young Charms, Mantia  
Neptunes Court, Clarke

No. 2. The Volunteer, Rogers  
La Coquette, Bellstedt

\$3.00 EACH

Send your order today to

**Evelyn May Brasch**

2707 S. June St., Arlington, Va.



A Wagnerian score provides meaty fare for some of Mr. Cox's hornists at Big Sandy High School.

## The New Liberty Bell March

Accepted by most of the school bandmasters who have checked the attractive arrangement by Mr. John N. Klohr, author of the famous Billboard March. Your bass section will enjoy the second part. Trombones have solo through Trio repeat. Standard band arrangement 75 cents, postpaid. Extra parts 10 cents each. Order direct or through your music dealer. (No stamps, please).

**Joe F. Pitts, Sr.**  
**Sharon... Tenn.**

## THE NEW LIBERTY BELL MARCH

By JOE F. PITTS Sr.  
Arr. by John N. Klohr

1st B<sub>b</sub> Cornet (Solo)



Copyright 1946 by Joe F. Pitts Sr. Pub. by Joe F. Pitts Sr., Sharon, Tenn.

## Improved Sansone French Horns



Now Ready for  
**IMMEDIATE  
SHIPMENT**

Single F ..... 3 and 4 Valves  
Single Bb ..... 4 and 5 Valves  
Double Bb-F ... 4 and 5 Valves

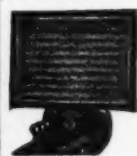
**NEW FRENCH HORN  
MUSIC PUBLICATIONS**

**Full Line Sansone Mouthpieces  
For All Instruments—Now Ready**

**CATALOGUES SENT ON REQUEST**

**Sansone Musical Instruments, Inc.**  
1658 Broadway New York 19, N. Y.  
World's Largest French Horn House

## GODARD'S IMPROVED



All Weather Loose  
Leaf Band Music  
Folios, are again  
being made for  
your convenience.  
Nationally popular,  
endorsed by leading  
bandmasters in United States and  
Canada. Made in four different  
colors: Black, Dark Red, Dark  
Blue and Olive Drab.

Just as good as before the war.  
See your Music Dealer Today.

**E. S. Meade, Successor to:  
Dwight W. Godard**

23 So. River Street, Aurora, Ill., U. S. A.



## DALBEY OILS

**For Slides and Valves**

Perfect lubrication for  
slides and valves.  
Long lasting; smooth  
as velvet; will not  
gum; prevents corro-  
sion and wear.

**Sold at All Music  
Stores**

**25c**

good enough for me!

"Why the heck can't we get the breaks  
the professionals have? They get doubles  
and B $\flat$  singles to make real music with,  
and jus' lookit, we get slippery F' singles  
and Eb singles and for what? To make  
noises with!

"Holy smokes! I think I got it: All  
our music is written 'Horn in F,' and  
'Horn in Eb'. I never seen music with  
'Horn in B $\flat$ ' written on it. That's it.  
We're stuck. We gotta play on these  
single F and single Eb jobs, because the  
director doesn't know how to teach us  
fingering so we can play a B $\flat$  horn on F  
music, or on Eb music.

### What Goes in Montana?

"What's all this racket up in Montana?  
Sounds like hot stuff. The kids there  
that play cornets and trumpets and bar-  
itones get their mitts on a B $\flat$  French Horn  
and play the thing like treble Baritone.  
What stuff they play on their own instru-  
ment, they play on B $\flat$  horn just to get  
used to playing with the left hand, and  
trying different right hand positions in  
the bell. They blow 'em pretty much  
toward themselves instead of out to the  
side; guess it makes 'em sound more  
professional.

"When they can play B $\flat$  horn well  
enough to know where the notes are,  
they start naming lines and spaces spe-  
cial for F music; like the spaces are  
middle C, E, G, B, and the lines are B,  
D, F $\sharp$ , A, C—takes a flat to make a natu-  
ral out of the F $\sharp$ , professional stuff.

"They got another set of spaces and  
lines for Eb music; like the spaces are  
B $\flat$ , D, F, A, and the lines are A, middle  
C, E, G, B $\flat$ —takes a sharp to make a natu-  
ral out of the B $\flat$ .

"Even the bass clef guys got their  
system. They use B $\flat$  French horns and  
learn them the same as bass clef Bar-  
itone. For reading F music they call the  
spaces B $\flat$ , D, F, A and the lines are A,  
middle C, E, G, B $\flat$ —takes a sharp to  
make a natural out of the B $\flat$ . And on  
Eb music they call the spaces Ab, middle  
C, Eb G; and the lines are G, B $\flat$ , D, F,  
Ab—takes sharps to make naturals of  
B $\flat$ , Eb, and Ab.

### Doubling on Horn

"Why, the whole brass section can  
double on B $\flat$  French Horn! What about  
us poor guys who have started on the  
wrong kind of a horn; you know, these  
single F's and Eb's? We're stuck with  
them until our director can get B $\flat$  horns  
and we can have the fun those Montana  
kids have. No mistakes, lots of noise,  
what fun that must be!

"Hope we get some real music someday  
instead of afterbeats. Some schools train  
their horn kids on Wagner and Strauss  
horn parts and use phonograph records.  
When they can't slur the opening pas-  
sage of 'Ein Heldenleben,' they turn on  
the record and chase the solo hornist  
around for weeks. Just think, guys with  
B $\flat$  French Horns play louder 'up high  
and down low both, and real horn music  
calls for that stuff.

"And in band, gee, don't we envy those  
baritone parts! What a break for a B $\flat$   
horn player; he can learn baritone parts  
but quick, no transposing. Four horns  
playing baritone part on concert selec-  
tions would sound just like a cello sec-  
tion.

"Here we sit with F horns with Eb  
slides and burp afterbeats—bench warm-  
ers, that's us. Hurry up with those B $\flat$   
French Horns. And, Mr. Director, please  
take a course from THE SCHOOL MUSI-  
CIAN horn column."

## PERMA-CANE

THE PLASTIC COATED CANE REED



**IT'S  
NEW**

**IT'S  
BETTER**

**First Choice at NBC—CBS—Mutual! Of Chicago**

IN a few short weeks Perma-Cane Reeds have  
become the first choice of the finest musicians  
on the air, theatres and night clubs. Perma-  
Cane's success is due to their ability to out-per-  
form any reed made. The finest of specially cut  
cane reeds is used and each reed is coated with a  
plastic that makes it durable, waterproof, and  
builds a "heart" in the reed never obtained in  
any other type of reed. No harshness or buzz.  
Every reed plays. **Money-Back Guarantee.**

Used and Endorsed by the Reed Sections of  
NEIL BONCHU, WOODY HERMAN, JOE  
REICHMAN and Other Bands.

Prices in U. S. A.:

Clarinet, 50c - Alto Sax, 65c

Tenor Sax, 75c

Sold By All Leading Dealers or Write to:

**PERMA-CANE**

## VIBRATOR

(Reg. U. S. Pat.)

**Sax and  
Clarinet**

## REEDS



Artists give pref-  
erence to VIBRA-  
TORS. These  
reeds give top  
performance at  
all times.

Graded in 10  
different strengths . . .  
from No. 1 soft to  
No. 5 1/2 hard.

Ask Your Dealer

**H. CHIRON CO., Inc.**  
1650 Broadway  
New York City

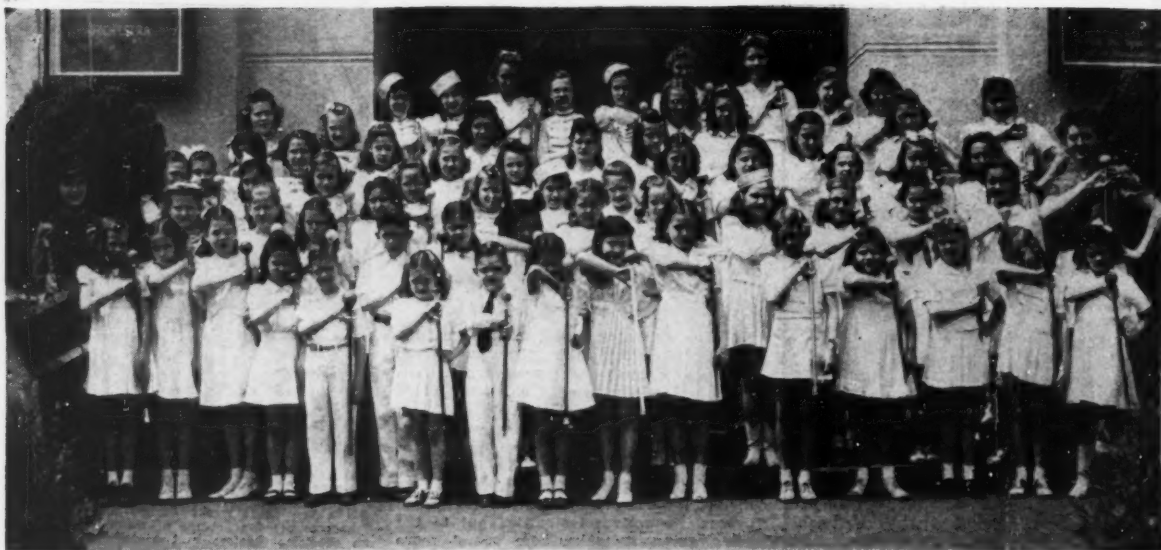
## "SCALOMETER"

50c

Short cut to a year's elementary harmony lessons  
at a glance.

Teachers: Write for quantity price.  
Excellent as token gift to pupils.

Edmund Schill (B. S.—N. Y. U.)  
No. 79 Park Avenue, Verona, New Jersey



Young members of Portland's outstanding club, the Journal Juniors, strike a military pose during an annual picnic. During this outing they were applauded by 10,000 spectators as they strutted and twirled on Jantzen Beach, the city's huge pleasure resort.

## The Twirlers' Club

By Don Powell

505 North Poplar St., Ellensburg, Washington

### Routines for Twirlers

Routine Baton Twirling is one of the most fascinating events of this field known. The term "Routine Twirling" is generally used when there is more than one twirler participating with regularity on various executions. It is necessary to perform with perfect unison to maintain a snappy dress show.

Always remember—cooperation to the fullest extent is necessary. Any small grouped military organization is as good as its poorest member—and the twirlers must be the snappiest!

Marching pose, facial expression, general appearance, and twirling ability are all closely judged points in any drill

squad. Watch yourself carefully on these points.

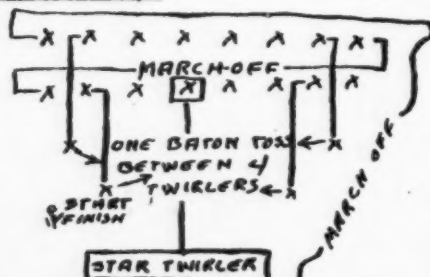
Unless dark or unattractive colors are well known or traditional in your city,

posedly begins after the performers are on the field and in position ready to perform. This routine may be performed with eight or four twirlers. For that matter this is one of the easiest of any of all routines and may be used with three or more twirlers—simply double or cut your club.

At the introduction of the march being played by the band, the star twirler holds the baton in any manner previously understood by the remaining twirlers—that will be their cue to begin the background performance.

I would advise the "One-Baton-Rou-

### ROUTINE # 1.



During one baton routine, the remaining 12 performers can make an outstanding background by executing any twirl BUT the aerie toss. Try such ones as: THE TWO HAND SPIN TO THE COUNT OF 20. THE SIDE SPIN (WRIST TWIRL) TO THE COUNT OF 10. AROUND THE BACK TO THE COUNT OF 5.

FOR AN IDEAL PERFORMANCE, RUN THE "ONE BATON ROUTINE" AROUND NOT EXCEEDING FOUR TIMES. ALTHOUGH WE HAVE A STAR TWIRLER PERFORMING, IT IS A GENERAL TENDENCY FOR ALL EYES TO BE ON THE "ONE BATON ROUTINE."

Finest Twirlers Use  
SELMER-CLARK  
"Tuffy"



Hammered steel 11/16" shaft—molded white rubber ball and tip. Balanced for fast twirling.

30" long—weighs 19 oz.

\$4.95

("Midget" Baton, 28 inches long, weighs 15 ounces, \$4.50)

AT LEADING MUSIC STORES EVERYWHERE  
Ask to see Selmer Lighted Batons

lodge or organization, do not use them. Baton twirling drill squads should always use the snappiest and most attractive outfits that can possibly be obtained. Good material is hard to get for uniforms now, however, manufacturers are doing their best for substitute material. But do have a military air about your club. A good snappy, musical, military atmosphere will chill and thrill any audience.

In the inset you will see a display in the first of a series of three routine layouts. Following this will be a series of three advanced lay-outs.

The diagram of routine No. 1 sup-

time" performers to hold off and mark time until the trio of the march. Beginning the routine at this time will still give you ample time to execute your round of four complete aerial tosses. Get this down pat—you're the show—do not flop!!

### Uniform Twirling

The most simple and effective manner in which to uniform your twirling is this—a method used by myself and briefly described to me some years ago by a Seattle drum major:

All twirls are counted by 1-2-3-4-etc., as they touch the left hand, i.e., the Two



## 145 UNIFORMS

Beautifully Pictured  
in **COLORS**

Two Style  
Books

No. 460

No. 440

88 Uniforms  
for  
Municipal,  
Legion Bands  
and other  
Uniformed  
Organizations

57 Uniforms  
for  
School,  
College,  
University  
Bands

CLOTH....  
60 Shades  
12 Qualities

If desired, we will DESIGN  
uniform especially for you.  
School and Band Banners,  
Flags, Throwing Flags.  
• Special Folder in Colors.

**DeMOULIN Bros. & Co.**  
GREENVILLE, ILLINOIS

Hand Spin: As the baton is transferred from the left hand to the right hand and returns to the left hand to complete its second complete revolution, the count is one! To re-enact this would complete count two, etc. The Figure Eight and Wrist Twirl: The count is made as the knob end of the baton passes the left side of the arm. Around Back: the count is made as the baton is passed around to the left side of the body and hits the left hand.

Any toss ups should be previously understood to be a certain height to stay in order. Any foul ups, (drops, etc.) may be corrected by having the remaining twirlers execute the Two Hand Twirl until order is regained and one designated leader resumes the count.

This completes the routine instruction for this month. Watch for the next issue of The SCHOOL MUSICIAN for your "Baton Twirling Routine Instruction. . ."



### Club News

This is the first in a periodical series of baton twirling club write-ups. The beginning of these articles will center largely around Northwestern clubs until further information is gained concerning various clubs in other parts of the Nation. Send in YOUR club news and photographs today!!

#### "The Oregon Journal Juniors"

Back some 18 years ago the art of baton twirling took hold with a group of youngsters in Portland, Oregon, all of them members of a youth organization sponsored by the Portland, Oregon, Journal newspaper. This group was willing to assemble on week-ends for the purpose of acquiring some skill and at the same time having a good time with other boys and girls.

No attempt has been made to elevate the O.J.J. Twirlers in the immediate past due to the moving population caused by the war years.

Today the situation is about the same as elsewhere. Young America wants every possible outlet for bursting energy, and baton twirling ranks at the top in satisfying this demand. Before the school year is over the Journal Juniors should have a creditable group of batoneers ready to perform at the huge annual Rose Festival and also provide acts for many civic clubs.

The director of the Oregon Journal Juniors, Mr. Dan M. McDade, has chosen two outstanding participants of the organization as weekly instructors. They are the Boyson twins—Eleanor and Leanne of Portland's Beaverton High School Band. With years of twirling experience behind them and an outstanding teaching ability of the art, they adequately fill this responsible position.

Hats off to the Portland, Oregon, Journal Twirling Club!

The twirling instruction for next month will consist of the two hand spin and the aerial twirl. Illustrations and photographs will aid next month's lesson. Don't miss December's issue of The SCHOOL MUSICIAN!

I would like to hear about your twirling club activities and band functions. In various articles this column will publicize different baton twirling clubs and bands consisting of more than 10 twirlers. Send in YOUR news now!

## SMART STYLING \* FINE TAILORING \* LONG WEAR

Make *Craddock* America's  
Outstanding Uniform Value

• Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.

Write TODAY  
for your FREE  
copy of "The  
Craddock Bands-  
man"—chock-full  
of practical, orig-  
inal design ideas.  
Tells how to de-  
velop an individ-  
ual style—how to  
get greatest value  
for your uniform  
dollars.



*The* UNION MADE  
**CRADDOCK  
UNIFORMS**

CRADDOCK BUILDING KANSAS CITY, MO.

**UNIFORMS**  
by **OSTWALD**

America's foremost de-  
signer and manufac-  
turer of Band and  
Drum Corps uniforms.

UNIFORMS BY OSTWALD, INC.

Main Office and Plant:

73 Henry Street, Staten Island 1, N. Y.



You'll step out in  
style with  
**UNIFORMS**

Tailored-to-order  
Made for YOU

By  
This famous house  
YE JOLLY TAILOR

and his organization of  
skilled craftsmen offers  
you the same standard of  
excellence in UNIFORMS  
that has always character-  
ized civilian clothes of  
this nationally known firm.

Why not the BEST for YOUR band?  
Write for our Catalog.

*E. J. Price & Co.*

Largest Tailors in the World of GOOD  
Made-to-Order Clothes.  
2300 West Wabasha Avenue, Chicago 47, Illinois

## UNIFORMS



Specializing in  
Designing  
**EXCLUSIVE**  
Band and Orchestra  
Attire

Tell us what you have in  
mind. We will design and  
submit sketches and de-  
signs.

**Marcus Ruben, Inc.**  
Dept. 8, 625 So. State St.  
Chicago 5, Illinois

**IMPROVE YOUR UNIFORMS**  
with ARMY type  
**CHEVRONS**

Wool Felt—All Colors

F. R. BEEMER

17477 Norton Avenue, Lakewood 7, Ohio

**DRESS UP**  
It's Good for Morale



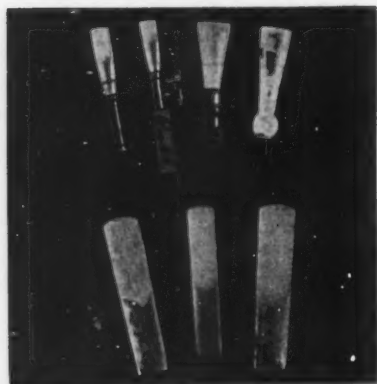
*We Can Supply*  
**BAND UNIFORMS  
NOW**

Made to Order  
Uniforms for All  
Organizations

70 Years' Experience  
Catalog and Prices Upon  
Application

**PETTIBONE BROS. MFG. CO.**  
628 Sycamore St. Cincinnati 2, Ohio

## The Ruckle Seven Reed Line



**Speed your progress by using Ruckle Reeds**

Eng. Horn \$2.25 each

Oboe \$1.50

Cane Bassoon \$2.00

Plastic Bassoon \$3.75

Clarinet 25c

Alto Sax 35c

Tenor Sax 45c

If your Dealer Cannot Supply you, Write Direct to

**RUCKLE REED CO.**

Beachwood Park Warsaw, Ind.

### Bb CLARINET REEDS

EXCLUSIVELY  
HYDRO-GRADED AND HAND-FINISHED  
FOR TIP-TOP PERFORMANCE

D. H. Martin Reeds give top performance because our exclusive processes give tip performance and in reeds its tip-top performance that counts. 7 reliable grades.

Ask Your Dealer or sample 4 for \$1.00

D. H. MARTIN REED COMPANY  
Originator of Hydro-Grading  
ELK RAPIDS MICHIGAN

### YOU

Send a postal today and get on our mailing list for big savings on all types of accessories, sensational new instrument prices, real bargains in reconditioned and used instruments, reasonable instrument repair prices, woodwind music, reeds, strings, cane, reed making tools, etc. School discounts.

**JACK SPRATT**

Musical Merchandise Old Greenwich, Conn.

### OBOE PLAYERS

Are you satisfied struggling along making hard work out of your playing? If you are do not bother me. If you are not just send for my special trial offer.

**Alfred A. Wales**

110 Indiana Ave., Providence, R. I.

## The Double Reed Classroom Bassoon... Oboe

By Jack Spratt

BOX 402 Greenwich, Conn.

### Studies for Bassoon

I have just received a copy of the Milde "Studies for Bassoon," Opus 26, Book II, Nos. 26 thru 50, from Mr. Bettoney of the Cundy-Bettoney Co. in Boston. Mr. Bettoney has very kindly dedicated his new edition of the famous work to me. Having sweated many hours over these same studies, I think that Book One would have been more appropriate for the dedication. These studies are very fine for developing proficiency in going from bass to tenor clef with ease and without retarding.

The student should start with Book One, study number one, which Cundy-Bettoney have also published. Without making the tenor clef transposition with a pencil as all students do, he should slowly play this exercise daily. The parts of it in the bass clef should never be played any faster than the parts in the tenor clef. The exercise should be played from beginning to end so that the continuity of the two clefs is not broken. Any high school student who can master these fifty studies on bassoon before graduating is well on the way to a firm foundation for a professional career as a bassoonist.

It might be well to mention at this point that the bassoon player occasionally gets a few notes in the treble clef also. After the range has been developed up to the topmost "C" on the instrument, the octave below it should be mastered in the treble clef.

### Composers for Double Reeds

Milde, by the way, was the best of the German writers for bassoon. Another worthwhile German study, but well advanced, is "Six Bassoon Etudes" by C. Jacobi, Opus 15. This, however, has not been published in this country. Possibly Mr. Andraud in Cincinnati still has a copy or so. For beginners it might be well to start on Mr. Bettoney's edition of the Weissenborn Method which contains the first 25 of the Milde studies in the back of the volume.

I believe that Milde has also written fifty concert studies. At any rate I have never seen them, and if they are available I would like very much to obtain a copy.

While we are on the subject of music for bassoon, I was very fortunate in obtaining in Seattle a copy of a composition for string trio with bassoon by Almenrader, which is quite difficult for bassoon. To the best of my knowledge it is the only composition in existence for this combination.

Almenrader was the first, I believe, to develop the German bassoon. I have been told that he operated a violin shop and employed a member of the Heckle Family. He became very much interested in the bassoon and developed a system of his own. He also wrote a method for his instrument and published several other works for it, including the one just mentioned.

### Question Box

I have a letter this month (which I cannot locate in all the confusion) asking

my opinion about making oboe reeds sharp or flat to suit the need of the player. In this instance the player is a new student who has a tendency to flat. I am not too sure of my ground on this, as I know several oboe reed makers advertise that they make reeds to suit, either sharp or flat.

We make our own reeds to tune to a tuning fork, as we have found notes other than the A-440 are affected if the reed will not tune to the A-440 fork. I believe this is best for a student as sooner or later they will have to play with a reed that is not doctored for them. It is true that they can learn to make their own reeds to meet their own requirements and should do so for best results, but most every oboe will play a good "A" with a good reed. If they build their scale from a note that is in tune and work at tempering the rest of the scale to match, it certainly would be better than starting with a flat or sharp reed that throws everything out. Maybe it would be simpler to say, if the reed is in tune and the instrument is not, the instrument should be changed. If the instrument is in tune and the reed is not, the reed should be changed.

I am trying everywhere I can think of to locate a contra-bassoon. This is the bass instrument of the reed family and the lowest range instrument in the orchestra. The music for it is written the same as for the regular bassoon, but when played it sounds an octave lower. If any of you know where I can obtain one of these instruments, please write to me.

I'd like to call your attention to a new type of bassoon swab that has recently appeared on the market. It is a Dural rod, much the same as a flute cleaning rod but, of course, much longer. It has a slot in one end for a small rag, and it is quite effective in reaching the upper part of the wing joint where most conventional type swabs fail.

Please help me to make this a question and answer column. You write the questions, and I'll do my best with the answers.

### PIANO STUDENTS!

Self-Instruction in the Chords

"TECHNIQUE OF PIANO PLAYING"

24-Lesson Course on Chords for those who read notes. Teaches the chords by notes and by letter symbols, which is the key to "popular playing." Money refunded if returned in 10 days. Send 10c for Sample Lesson.

Complete!

WILLIAM A. OTTO  
4215 Park Ave., Union City, N. J. Dept. B6

### ATTENTION STUDENTS!

We are specialists in re-conditioning of all woodwind and brass instruments. Discounts offered to all School Musicians. Send for Bulletin of accessories and repair information, Dept. 5.

REED INSTRUMENT CENTER

1188 Sixth Ave. New York 19, N.Y.

**Renew Your Sub Now**

# Classified

## 100 Mile Bargain Coast

COAST TO COAST COVERAGE—HUDSON BAY TO THE GULF

### INSTRUMENTS AND REPAIRS

**BUESCHER**, 400, Gold-Lacquered Tenor Saxophone with case, \$250.00. Bettoney Sterling Silver C Flute in case, \$195.00. Cabart Wood Conservatory Oboe, \$295.00. King Gold-Lacquered Bass Trombone, \$95.00. Lyon & Healy, 5 valve, Double Bell Euphonium, \$135.00. Bettoney Conservatory Bassoon, \$125.00. Kohler Military Oboe, \$60.00. Conn Silver-Plated Mellophone, \$75.00. Conn Silver-plated Baritone Horn, \$110.00. York Silver-plated Baritone Horn, \$100.00. Besson Silver-plated Flugel Horn, no case, \$60.00. King, Conn, Buescher, Martin, etc. "E" Flat Alto Saxophones, \$100.00 to \$125.00 each. Buescher Gold-lacquered Baritone Saxophone, \$165.00. Buescher Silver-plated Baritone Saxophone, like new, \$195.00. Lyon & Healy Gold-lacquered Bass Saxophone with case, \$195.00. Buescher Silver-plated Bass Saxophone with case, \$225.00. Conn, King, Buescher, Holton Trombones with case, \$75.00 to \$95.00 each. King Silver-tone trombone with case, \$140.00. Conn Silver-plated BB Sousaphone, \$285.00. New Artley Sterling Silver Head Joint Boehm Flute, \$160.00. Conn Sterling Silver Boehm C Flute, with extra trill keys, \$185.00. Penzel Mueller Wood Boehm C Flute, \$60.00. Boehm Selmer Silver D Flat Piccolo, \$110.00. Leedy Special 4 Octave Xylophone Marimba with trunk, \$225.00. Deagan Artist No. 264—4 Octave Special Xylophone, \$175.00. New 25 Bar Glockenspiel with Harness, Cover and Mallet, \$57.50. New Heavy-weight 25 Bar Glockenspiel with Harness, Cover and Mallet, \$75.00. New Artley Sterling Silver Flute, \$225.00. New W.F.L. Drum Co., White Lacquer Drum Outfit with tunable Tom Toms, \$185.00. York BB Silver-plated Recording Bass Horn, \$225.00. Set of Selmer Silver-plated Full Boehm B Flat and A Clarinets in double case, \$175.00. Cueson Gold-lacquered Alto Horn, \$45.00. King Silver-plated Alto Horn with case, \$75.00. Ludwig 4 Octave Marimba, \$165.00. William S. Haynes Sterling Silver Boehm B Flat Clarinet, \$175.00. New Electromus Three Input Amplifier, \$75.00. New Pedler Silver-plated Cornet and Trumpet Outfits, \$90.00 each. While our present supply lasts. Conn Silver-plated E Flat Cornet in case, \$45.00. King Silver-tone Trumpet with case (Sterling Bell), \$135.00. York Silver-plated Flugel Horn with case, \$75.00. Deagan, late model, 4 octave marimba, \$250.00. Conn gold-plated slide cornet, like new, with case, \$65.00. Buescher silver-plated mellophone with case, \$85.00. York silver-plated mellophone with case, \$75.00. Conn Bb curved soprano saxophone, silver-plated, \$75.00. "C" melody saxophones, \$40.00 up. New 2 1/2 Octave Portable Vibraphone, \$225.00. Robert Wood Conservatory System Oboe, \$250.00. Kohler silver-plated Con-

servatory System Oboe, \$250.00. Olds Feather-weight gold-lacquered Trombone, \$165.00. Pedler Wood Professional Boehm Clarinet with articulated G, \$175.00. Pan-American silver-plated E<sub>2</sub> Upright Bass, \$125.00. Keefer gold-lacquered BB Upright Bass, \$165.00. New Kohler Wood Conservatory Oboe, \$345.00. New Pedler Wood Professional Boehm Clarinet Outfit, \$225.00. New Pedler Ebonite Boehm Clarinet Outfit, \$135.00. Silver-plated Boehm Alto Clarinet, \$275.00. Guy Humphrey Wood Boehm Alto Clarinet plateau covered keys, like new, \$295.00. Set of Orchestra Bells, \$35.00. York (New) Standard Gold Lacquered Cornets and Trumpets with shaped case, \$134.00. York (New) Custom Gold Lacquered Cornets and Trumpets with Gladstone case, \$165.00. York (New) Master Gold Lacquered Cornets and Trumpets with Gladstone Case, \$191.00. York (New) Standard Gold Lacquered Trombone with case, \$152.00. York (New) Custom Model Gold Lacquered Trombone with case, \$175.00. York (New) Master Model Gold Lacquered Trombone with case, \$202.00. Cornets, Trumpets, Trombones, from \$47.50 up. Set of New Pedal Tympani, \$260.00. Set of Used Hand Tuned Tympani, \$135.00. Martin Gold Lacquered Tenor saxophone, \$175.00. Buffet Gold lacquered Tenor Saxophone, \$145.00. Conn Gold Plated Double French Horn, \$295.00. Wood & Ebonite Boehm Bb Clarinets, \$85.00 and up. Used Violin Outfits \$22.50 and up. Conn Ebonite Conservatory Oboe, \$225.00. Conn Wood Conservatory Oboe, \$265.00. King gold-lacquered bell front recording baritone horn, no case, \$147.50. Conn 446N Wood Boehm Bb Clarinet with case, like new, \$187.50. Conn 444N Wood Boehm Bb Clarinet with case, like new, \$157.50. Penzel Mueller Artist Wood Boehm Bb Clarinet with case, \$175.00. Wm. S. Haynes Wood Boehm C Flute, \$150.00. Holton gold-lacquered Bass Trombone, \$110.00. Martin Committee gold-lacquered trumpet, \$145.00. Buescher silver-plated BB Upright Bass, \$175.00. Holton silver-plated BB, 4 valve, upright bass, \$185.00. York silver-plated BB upright bass, \$175.00. York silver-plated valve trombone with case, \$75.00. Used 3/4 size String Bass, \$147.50. Kohler Wood Boehm Alto Clarinet, \$275.00. Cabart Wood Boehm Alto Clarinet, \$275.00. Kohler Wood Albert Alto Clarinet, \$125.00. Olds silver-plated trombone with case, \$145.00. And hundreds of other instruments available for immediate delivery at Bargain Prices. "We are in the market for all kinds of Band Instruments. Will pay high prices, also, allow high trade-in appraisals." Write for Free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

### REED MAKING

**The ROCHE GRADED OBOE and BASSOON REEDS**, Soft, Medium & Stiff. On the market for the last 22 years have proven their dependability. Adopted by leading players. Every Reed handmade, tested & graded. Oboe \$1.25. English-horn & Bassoon \$1.50. Also Oboe and Bassoon accessories. New & Used Oboes, Fernand Roche, (formerly Oboist Damrosch's N. Y. Symphony) 55 Locust Avenue, Sea Cliff, N. Y.

**OBOE REEDS**—I will make your reeds as perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch. Mounted on Loree tubes. \$1.25 each. 6 for \$7.00. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

**JACK SPRATT OBOE AND BASSOON REEDS**—These reeds are carefully handmade of the finest cane and materials. Each reed is tested personally and also by the latest scientific methods. Guaranteed 480 pitch and easy response. Each sterilized and packaged in a plastic container. Oboe \$1.00 and \$1.50. Bassoon \$1.00 and \$2.00. School discount. Free woodwind catalogue and repair price list. Jack Spratt, Old Greenwich, Conn.

**WALDO OBOE REEDS**—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.15 each. 3 for \$3.25. Individually packed. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

### WANTED TO BUY

**WE WANT YOUR MUSICAL INSTRUMENT.** We will pay you the highest prices for saxophones, clarinets, trumpets, cornets, French horns, flutes, oboes, bassoons, French Horns, clarinets, baritone horns, alto horns, bassoons, sousaphones, piccolos, percussion instruments, string instruments etc. Write, wire or call now for the highest cash or trade-in appraisal. If our offer isn't satisfactory, we will return your instrument at our expense. Meyer's Musical Exchange Co., Dept. L, 454 Michigan, Detroit 26, Michigan.

**WE WILL PAY HIGH PRICES** for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, percussion instruments, string instruments, vibraphones, marimbas, etc. Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

**See Next Page for  
More Interesting Bargains**

### UNIFORMS

**WHITE BAND COATS**—(70) new, bargain, \$280.00. Black-Orange capes (used) (56), \$125.00. Green capes, new (22), \$44.00. Band uniforms Blue 38 coats, caps, trousers, belts, \$200.00. Orchestra coats, \$3.00. Double breasted Tuxedos latest, \$35.00. Singles, \$15.00. Shawl collar coats, \$10.00 (used, cleaned, pressed.) Leaders coats, caps, new, used. Free Lists. Wallace, 2416 N. Halsted, Chicago.

**CHOIR GOWNS**—Cash paid; Choir pulpit, glee club. Academic gowns. Lindner, 153-SM West 33, New York 1, New York.

**USED BAND UNIFORMS** for Sale. Blue and Gold Cadet type uniforms to outfit a 75 piece band. Also drum major and four majorette uniforms. All uniforms good for several years wear. Contact James W. Dunlop, Farrell School District, Farrell, Pennsylvania.

**FIFTY-FIVE** capes, maroon wool, gold jockey satin lining, forty-five caps. Good condition. Assorted sizes, \$225. Ralph Ritchey, Community High School, Wood River, Illinois.

**FOR SALE:** 38 scarlet capes, gold satin lines, with removable "S" insignia on inside lining. Also caps, all in excellent condition. Price \$4.00 per outfit. Staples High School, Staples, Minnesota.

### MISCELLANEOUS

**FOR SALE:** Used libraries of standard band music. Lists available. D. C. Ryan, 604 Emmet Street, Ypsilanti, Michigan.

**NATIONAL VWF CONTEST**—Prize Winning Snare Drum Solo "2040 Sortie" \$0.50 Postpaid. Alan Abel, 32-15th St., Columbus, Ohio.

**PHOTO POSTCARDS** of your band \$5.00 per 100, sample free. Photostamps \$2.00 per 100, enlargements, cuts. William Filline, 3141 Warren Avenue, Chicago 12, Illinois.

**EXTRA COPIES** of your music manuscripts, Professional copies, Lead Sheets. Musicopy Service, Box 181, Cincinnati 1, Ohio.

### Rates

15c for each word per insertion: 25 words for \$3.00 (10c each additional word), or 50 words for \$5.00, (5c each additional word.) Cash with order.

### Terms of Subscription

Per year \$1.50      2 years \$2.50  
Foreign, per year \$2.00

Subscription orders accepted only when fully covered by cash. The **SCHOOL MUSICIAN** is published monthly except July and August. Mailing date generally the 10th of the date month.

Name .....  
Address .....  
Town ..... State .....

Return this coupon at once with check or money order for a full year's subscription or renewal.



## Classified Continued

### INSTRUMENTS AND REPAIRS

**WE HAVE HUNDREDS** of rebuilt and guaranteed band and orchestra instruments ready for immediate delivery. Just received some hard to get items—Genuine A. Zildjian Cymbals, New 1946 Blessing Trumpets and Cornets, Conservatory system Oboes, Bass and Alto Clarinets, Sousaphones, Vibraphones, Chimes, Typani, Glockenspeils, Double French Horns, String Bases, Drums, Public Address Equipment. New Penzel-Mueller Clarinet, rebuilt Kohler Heckel System Bassoon, Heckel Biebrich Conservatory Oboe, rebuilt Trumpets, Cornets, Trombones and Clarinets (metal), from \$57.50. Circular and Upright Alto Horns and Tenor Horns, from \$45.00. Band and Orchestra instruments on five (5) day approval. Highest cash or trade-in allowance on your old instruments, and if our offer is not satisfactory, we will return your instruments at our expense. Write us for the latest bargain list. Meyer's Musical Exchange Co., Dept. L, 454 Michigan, Detroit 26, Michigan.

**KING TRUMPET** \$60.00, H Bettoney clarinet \$85.00. Buescher baritone \$85.00. 12 x 15 White Street drum \$25.00. Roberts full boehm clarinet \$90.00. Olds trombone \$120.00. Conn alto saxophone like new \$125.00. Selmer tenor saxophone \$150.00. Light weight bell lyre \$45.00. Martin cornet \$70.00. Conn 7 Trumpet like new \$90.00. 14x26 bass drum \$30.00. Bettoney Flute \$129.50. York BB Sousaphone \$150.00. Bassoon \$120.00. Piccolo wood \$30.00, metal piccolo D flat \$55.00. Pair of Zildjian band cymbals 14" \$35.00, 15" \$42.00. Plenty of bargains. Send a list of what you need we may have it at the price you want to pay. Crestline Music Shop, Crestline, Ohio.

**CONN BARITONE** Saxophone, silvered finish, good condition, with case, \$125.00. Leedy hand tuned tympani, stands, \$100.00. Orvis Music House, 131-135 East Main, Missoula, Montana.

**BUFFET** Alto clarinet \$195.00, USA Trombone \$47.50, Bruno Trombone \$25.00, Carl Fischer trumpet in new case \$50.00, Besson French bassoon \$75.00. Military oboe \$45.00, D $\flat$  wood piccolo \$47.50, Louis Lot C wood piccolo, open G $\sharp$  \$40.00, Kohler wood C flute open G $\sharp$  \$30.00, D $\flat$  wood flute \$25.00, New oboe \$350.00. Free catalogue. Jack Spratt, Old Greenwich, Conn.

**BAND, ORCHESTRA INSTRUMENTS, SUPPLIES:** Martin, Conn, tenor saxophones; French clarinets, flutes; York trumpets, Buescher cornets; Kay cello, Violin outfits; Zildjian cymbals; Drummers supplies; Gibson, Epiphone, Gretsch guitars, Amplifiers; Piano accordions; General Electric, Ansley, Majestic radios, phonographs; Records. Midwest Music Shop, 5826 Sixth Avenue, Kenosha, Wisconsin.

**BAND AND ORCHESTRA INSTRUMENTS**—Guitars, Accordions, Harmonicas; List Free. S. M. Rudolph's, Atchison, Kansas.

**DRUMMERS**—Send for new Free catalog listing drums, cases, cymbals, stands, many hard-to-get items. Rayburn Music, 267-A Huntington Ave., Boston, Mass.

**FOR SALE**—5 Flutes, Silver, Excellent condition, Pan-American and Capital, \$39.50 to \$59.50. Scott's Music, Clovis, New Mexico.

**FOR SALE:** Selmer padless tenor sax, like new in case, \$250.00. Buescher Aristocrat Alto sax in case, \$130.00. Conn alto sax, \$155.00. Brass Case, Robert Miller, 627 N. Sixth St., Milwaukee 3, Wisconsin.

**FOR SALE:** New Conn BB $\flat$ , large bore, 24 inch detachable gold bell, 3 top, short action, clickless Crystal Valves. Separate case for bell and horn (velvet lined). Horn about a month old. What Am I Offered? Write Milton Galow, 743 1/2-14th, Oshkosh, Wisconsin.

**FOR SALE:** 1 Buffet (Crampton) B $\flat$  wood clarinet 20-key, 7-ring (Full Boehm). Just completely overhauled, no cracks. New case. \$225. 1 beautiful rosewood Heckelphon (Heckel Biebrich). Leather tenon protectors, several reeds, two bocals, two swabs. Case and instrument perfect. \$250. Carl S. Carter, Hardin, Montana.

**RECONDITIONED BAND INSTRUMENTS:** Cornets; trumpets; trombones; mellophones; French horns; baritone; basses; clarinets; alto, tenor, and baritone saxophones; standard makes and others suitable for school use. Write us for your needs. Expert repairing of brass and reed instruments. National Band Instrument Service, 620 Chestnut, St. Louis, Mo.

**FOR SALE:** 13 Conn B $\flat$ -F Piston Bugles, A-1. 5 Soprano, 4 Tenor, 4 Baritone. Cost \$600.00. Best offer takes them. Frank Italiano, Bandmaster, Logan High School, La Crosse, Wisconsin.

### INSTRUCTION

**MUSICIANS**—Learn facts about breath control. Send for booklet "Your Breath," taught by Herbert Clarke, 25c coin or stamps, Barto, 407 S. 22 St., Allentown, Penna.

### SCHOLARSHIPS

**MUSICIANS' SCHOLARSHIPS** covering room, board & tuition, open to qualified H.S. boys 15-18 yrs. of age in nation's leading military academy. Write qualifications, references, etc. Catalog will be mailed to all eligibles. Value \$1,100 a year; balance of \$300 covering uniforms, books, medical attention, laundry, etc., due upon entrance. Box 34, The SCHOOL MUSICIAN.

### Trade Winds

#### Dixielanders Make Carnegie Jump

Herb Holt and His Dixielanders created a sensation at Carnegie Hall, New York, during the recent "Amateur Swing Band Contest" sponsored by Look Magazine.

This unique combination, made up of students of the Wurlitzer School of Music, was invited by Look to appear on the program as an entertainment feature for the purpose of demonstrating the Dixieland style of playing. The Dixielanders consist of: Herb Holt, piano and leader; Andy Andrews, drums; Dick Meddaugh, bass; Jerry Peterson, trumpet; and Howard Caro, clarinet. Caro, by the way, was selected as "All-Star" clarinetist in the Chicago Regional Competition at Orchestra Hall last June.

Championship swing bands were selected from all sections of the country to participate in Look's "Amateur Swing Band Contest." They were brought to New York to vie for honors in the finals. National publicity on the affair will appear in the November issue of Look.

One of the highlights of the New York trip for Herb Holt and his boys was a visit to the Eddie Condon Club, Greenwich Village in New York. Here they were entertained by one of the nation's top-notch Dixieland combinations.

#### Music Can Be Fun

Dr. Sigmund Spaeth, the celebrated "tune detective" and all-around man of music, has come up with a new book dedicated to the proposition that everyone can



Mr. Franklin A. Reis, vice-president of the Beihoff Music Company of Milwaukee, Wis., who recently returned from service to resume his former position of handling all school accounts for the well known music firm.

have fun with music. Though slanted at the non-musical layman, the book may be of interest to teachers and students because of the simplicity and clarity with which Dr. Spaeth transmits musical ideas to an audience which, presumably, wouldn't know a mordent from a podium.

The author treats his subject matter with the same casualness which the reader might expect of a work on golf, fishing, or baseball—an approach which should do much to dispel what Dr. Spaeth calls the "curious inferiority complex which the average individual feels in regard to music."

"Fun With Music," by Sigmund Spaeth, Greenberg: Publisher, New York, N. Y.



Herb Holt and his Dixieland Band, who appeared recently at Carnegie Hall in conjunction with the finals of the nationwide Amateur Swing Band Contest (see September SCHOOL MUSICIAN). The Dixielanders, all recent high school graduates, were invited to the contest to give a demonstration of two-to-the-bar music, and their performance was acclaimed as sensational by the audience at Carnegie Hall.



ident of  
of Mil-  
returned  
former  
ool ac-  
sic firm.

slanted at  
book may be  
udents be-  
larity with  
asical ideas  
presumably,  
a podium.  
ect matter  
the reader  
olf, fishing,  
ich should  
paeth calls  
olex whith  
a regard to

und Spaeth,  
ork, N. Y.



in con-  
ee Sep-  
duates,  
ic, and  
ie Hall.